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THE Board of directors of the National Conservatory take great satisfaction in announcing that Rafael Joseffy, the great piano virtuoso, will teach at the Conservatory during the summer.

WE would like to learn the opinions of our contributors on the subject of piano playing being an effectual means of warding off paralysis. It is gradually being regarded so by the medical profession, and we have more than once alluded to this subject. One seldom hears of paralyzed pianists. We cordially invite discussion on the subject.

THE "Sun" one day last week contained the following pregnant little editorial, which more than explains itself, though it does not explain Jerome Hopkins. Nothing could do that, not even Jerry himself:

When the People's Singing Classes were organized last October by Mr. Frank Damrosch we received from a distinguished master of the art of music a very amusing letter about them. He laughed at the idea of teaching a lot of untrained working people the methods of musical notation, or to read choral music in a winter's lessons, one lesson a week. Mr. Hopkins regarded such an idea as proof of the "debauched state of the musical atmosphere of this bamboozled city," and it provoked his humor so greatly that at last he exclaimed, in his letter to the "Sun," "Holy Moses and green spectacles!" We were forced to laugh at Mr. Hopkins' bouncing criticism as merrily as he laughed at Mr. Damrosch's remarkable project.

Now then, Dr. Jerome Hopkins, what think you of the performance of the 800 members of Mr. Damrosch's People's Singing Classes in Carnegie Music Hall on last Sunday afternoon? Mind you, the classes were formed only last October. How did you like the concert as a whole, and what criticism would you make of the four part songs by the chorus, and were not some of the tenor and soprano voices

pretty good in the upper parts, and did you not enjoy "Resolute Lovers," as well as several of the other pieces? We implore you, Dr. Hopkins, not to be too hard upon folks in general, or even upon Mr. Frank Damrosch. Remember that the classes are made up of rather green working people of both sexes.

Let us say "Good again," estimable Doctor and unrelenting critic, before mentioning the fact that the expenses of the People's Singing Classes have been paid by their members, and that Damrosch has nearly \$2,000 of a surplus in his treasury, which will be used in the extension of his scheme for the propagation of the knowledge of choral music and musical notation among the benighted masses of this bamboozled city.

Take your own time and way for doing things, Dr. Hopkins, but we believe that, even now, you can render good help to the victorious Frank Damrosch.

When Theodore Thomas and the Rev. Dr. Jerome Hopkins had a fight many years ago, it was known as the "Hot Tom and Jerry treat."

THE Chicago "Figaro" in a recent number printed the following appreciative notice, to which we say Amen and also thanks:

THE MUSICAL COURIER, the giant of all the American Musical papers, comes to us this week resplendent as to its cover, which presents in half-tone a bird's eye view of the White City, fairly bulging with advertising and teeming with the best class of musical news. This issue of THE MUSICAL COURIER has never been equaled by any of its contemporaries, and as only the World's Fair could make such an issue possible, we cannot hope to see it duplicated in many years. The managers of the paper are most certainly to be congratulated, and there is no doubt but that it will meet with a tremendous ovation in the musical world.

THE AFRICAN-AMERICAN SCHOOL.

WE rather sympathize with John K. Paine's view of Dr. Dvorák's idea of the American School being founded on negro melodies. Said Professor Paine to the "Herald": "But even if it be granted that musical style is formed to some extent on popular melodies, the time is past when composers are to be classed according to geographical limits. It is not a question of nationality, but individuality, and individuality of style is not the result of imitation—whether of folk songs, negro melodies, the tunes of the heathen Chinese or Digger Indians—but of personal character and inborn originality. During the present century musical art has overstepped all national limits; it is no longer a mere question of Italian, German, French, English, Slavonic or American music, but of world music. Except in opera and church music, the prominent composers of the present day belong to this universal or cosmopolitan 'school' of music, although most of them may express here and there certain characteristics of style, due in part to the influence of airs and dances of their respective countries. The music of Chopin, Grieg and Dvorák for instance, is distinguished for strong local coloring; on the other hand the works of Mozart, Mendelssohn, Berlioz, Liszt, Rubinstein and others are far less national than individual and universal in character and style.

"Dr. Dvorák is probably unacquainted with what has already been accomplished in the higher forms of music by composers in America. In my estimation it is a preposterous idea to say that in future American music will rest upon such an alien foundation as the melodies of a yet largely undeveloped race. No doubt some use may be made of the negro melodies as themes for musical compositions, just as popular airs of any country may thus be used; and in future no doubt symphonic poems, cantatas, operas, &c., will be composed on American poetical subjects. But as our civilization is a fusion of various European nationalities, so American music more than any other should be all embracing and universal. American composers have not as rich a foundation for development of a national style or school of music as older countries, if we look at the subject only from the restricted national point of view.

"Dr. Dvorák is not the only one who holds this narrow view about the future of American musical art, but it is incomprehensible to me how any thoroughly cultivated musician or musical critic can have such limited and erroneous views of the true functions of American composers."

"Personal character and inborn originality." That is the gist of the whole matter. Besides the themes of an enslaved nation—we now mean the genuine ones, not those written by white composers, like the late Stephen Foster—do not vary enough in character and above all lack nobility, not to speak of dignity. This latter quality, as well as that of the heroic, is naturally enough missing, and why shouldn't it be? Elsewhere we reprint from the "Herald" the opinions of several experts, one of them being that of Louis Melbourne, who knows much about the subject. Dr. Dvorák's statement has occasioned no little comment

at home and abroad. We were rather curious about his treatments of African themes. The absence of the leading tone, and very often the seventh, must of course appeal strongly to the Bohemian composer, but after all this music is exotic, not of the universal. Nationalism in music soon grows monotonous. The Boston "Saturday Evening Gazette" thinks so, too, in a well considered article. Here it is:

Dr. Antonin Dvorák has reached the conclusion that the future music of this country must be founded upon what are called the negro melodies, and that these must be the basis of any serious and original school of composition to be developed in the United States. He says that these are the folk songs of America, and that all the great musicians have borrowed from the songs of the common people. The worthy doctor further states that in the negro melodies of this country he discovers all that is needed for a great and noble school of music; that the American musician understands these tunes, and that they move sentiment in him; that they appeal to his imagination because of their association.

This is doubtless meant to be very encouraging; but we are inclined to doubt the existence of any such folk songs as those with which Dr. Dvorák credits us. The tunes sung by the negro minstrel companies have little of the folk song element in them. The sentimental songs are, for the most part, the parlor songs that achieve temporary popularity, and the comic songs are very largely recruited from the programs of the London music halls. There is nothing distinctively American in them. English, Irish and Scotch folk songs have each a characteristic or style that causes their birthplace to be recognized at once. We have nothing that is peculiarly American in this sense, despite "Nicomachus Johnson," "Poor Dog Tray," and many other popular tunes that will be readily recalled.

It may be that Dr. Dvorák alludes to the plantation melodies sung by the negroes in the South, but these are not American folk songs in any sense. They have an original individuality, are strong in rhythm, and possess a wild unconventionality that imparts a certain interest to them; but they resemble each other very much, and it is hard to see how a national school of music can be founded on them. No national school of music was ever founded on folk songs. The latter have doubtless been used more or less by composers; but they have colored rather than influenced musical composition. The idea of making a national school of composition has something of the element of the ridiculous in it. No such school was ever deliberately made, and no such school can ever be so made.

Dr. Dvorák is wholly mistaken when he says that the American musician understands negro melodies; that they move sentiment in him and appeal to his imagination because of their associations. The American musician does not understand and does not desire to understand and is in no need of understanding anything of the kind; and if they ever appeal to his imagination because of their association it is with the corked faces and horse hair wigs of the minstrel stage with its end men and their bones and tambourines. It is the same whether the pseudo-negro tune or the plantation tune is meant by Dr. Dvorák. In regard to the former, there is nothing to distinguish it from the tunes that obtain passing popularity in England, France or Germany. In regard to the latter they are barbarous howls for the most part and remain insubordinate to harmonic treatment except by losing their peculiar character.

As for the folk song aspect of the music, it is conspicuous by its absence. It would not be easy for Dr. Dvorák to point out wherein the music of Beethoven, Schumann, Mendelssohn, Wagner and Brahms shows the controlling influence of folk song. A great master may avail himself of a folk song, but the folk song is influenced by him and not he by it. True it is that Dr. Dvorák's music constantly suggests the folk songs of Bohemia; but therein lies the cause of the sameness that pertains to his music and that makes it, through constant reiteration of similar rhythms and melodic progressions, sound tiresomely monotonous in effect. We shall never have a national school of music because we are not a nation in the sense that Germany, England, France and Italy are nations, each with distinct race peculiarities. We shall doubtless produce great musicians, but they will not and cannot evolve a species of melody of a decided national color—even by digesting and assimilating negro melodies.

THE PASSING OF DE KOVEN.

IT seems as if "The Knickerbockers," the latest produced of Messrs. Smith and De Koven's works, was to be the rock on which will split the bark of genius of these two gifted young men. That this was inevitable was a foregone conclusion. Those whom the gods hate they first make mad. Reginald De Koven has had too much success for such a young man. He is not yet thirty-five, rich, handsome, of undeniable social connections, a critic of eminence and a composer. It is too much. The common sense of this nation will not permit the existence of Admirable Crichtons. We love mediocrity. Democracy molds the crested head of genius into the semblance of the counter jumper. Away with the aristocracy of brains!

Reginald De Koven has been too successful, and the hoarse throated choir of critics and composers cry aloud "Smash him!" Well, he isn't smashed yet," but "The Knickerbocker" got a black eye last week at the Garden Theatre, about the same time that Jamie Morrissey, the only manager in the world who smiles and doesn't mean it, was undergoing the same painful operation in the amphitheatre of the Garden, in company with a bad vaudeville company. Not all the talents, real and vaunted, of the "Bostonians" could rescue the musical platitudes of Mr. De Koven and the watery dialogues of Mr. Smith from failure. "The Knickerbockers" was carefully criticised a short time ago by Mr. Philip Hale in these columns, and it is not necessary to recapitulate, except the paragraphs in which he justly sums up the music of the doomed work:

Mr. De Koven's music," he says, "is often tuneful, heel-citing and ear tickling; for it suggests frequently the tunes

of other men. When it is not suggestive it seems to me commonplace, and at times awkwardly strung together. Now I do not say that Mr. De Koven deliberately borrowed or stole the music of "The Knickerbockers." I do not say that it is possible to point out one musical sentence by him that is note for note the sentence of another composer. In nearly every tune that has won popularity or made an effect there is a salient feature that calls attention. Take "Maggie Murphy's Home." It is the upward leap of the octave in the fifth and sixth measures of the chorus that gives character. This leap tempts every man with a voice.

In "The Knickerbockers" there are plenty of these pegs which serve Mr. De Koven. One peg was made by Audran; another by Sullivan; others by Suppé, English ballad writers, ancient and modern, and Planquette. It is probable that Mr. De Koven was unconscious of foreign prompting when he wrote. He no doubt believes that his tunes leap with appropriate harmonies and clad in becoming orchestral dress from his brain, as Minerva sprang from the head of Jupiter.

The solo numbers are chiefly of the ballad order; the concerted numbers are as a rule curiously tacked together, and they are not unlike the grand finale that closes the olio of a negro minstrel performance—the finale that includes both comic and sentimental business. The spinning song in the second act, the "allegro à la valse" in the finale of the first act, as well as the song of the cuckoo clock in the third act, are perhaps the most effective numbers.

The "Fencing Master" was almost wrecked in Chicago, and Manager Hill is reported to have quit the managerial business. In Chicago, Mr. De Koven's home, the operetta was played to \$150 houses. There is no escape from the conclusion that figuratively Mr. De Koven, like most musical canines (this is of course not to be taken in a literal sense) has had his day. He is at work on an opera, the libretto being by Glen MacDonough. The old Gilbert and Sullivan-like partnership with Mr. Smith will probably be dissolved and all nature silently awaits the shock. Alack and alas, and likewise, golly, that such things must be!

"Robin Hood" still continues the strong card of the Bostonians, and its like we shall ne'er see again. That is from the joint pens of Mr. De Koven. Well, we won't be ungenerous. Only in the heyday of De Koven's glory did we insinuate that the young composer was not on the right path. May his newly acquired misfortunes chasten his soul and likewise his counterpoint, and may he turn from paths that be devious and Delibes-ian to the knowledge of Bach, Beethoven and Brahms! In a word, Mr. De Koven, we say bon voyage, and hope you may return from Europe stronger in body and soul, and mayhap give us all the lie by doing something strong. At least strong enough to choke the amiable sentence of the amiable Ben Woolf, who once writ of you, "Many a composer may say, 'I still live, for De Koven composes.'" "Et ne nos inducas in tentationem."

ANSWERS.

A. H. wishes to know something about Emma Eames. She was to have sung in concert this past spring, but after a short and successful season at Madrid, in the Royal Opera, she was taken seriously ill with fever. She has not been in this country for over a year, and in all probability will sing in Abbey & Grau's company next season. Another inquiry comes about Verdi. We believe that he is now at his home in Busseto, Italy, and do not think that he understands English very well. But we do know that he is almost inaccessible to strangers, and heartily detests the autograph hunter.

G. W. Stebbins.—Mr. G. Waring Stebbins gave his first free organ concert at the Emmanuel Baptist Church, of Brooklyn, on Wednesday evening, May 24. He was assisted by Miss Ida W. Hubbell, soprano, and Mr. John Holland, violinist. Mr. Stebbins was greeted by a large and enthusiastic audience, who thoroughly enjoyed each number. The program was given with great taste and finish. Mr. Stebbins is an organist of much talent, and will undoubtedly meet with great success in his new position.

Mrs. Charles Ffrench.—The following is taken from the Kansas City "Star" of recent date:

Mrs. Charles Ffrench, who recently arrived from England, will come forward next autumn for a place among local pianists, and her talents will no doubt win her a high position. Mrs. Ffrench has had a thorough schooling under good masters and much practical experience in concert. She plays with ease and most pleasing taste, and has all the technical necessities of a pianist far above the ordinary. Her interpretation of Chopin and Moszkowski are musical and well rounded. Liszt is one of her favorite composers, and between Liszt and Chopin she has a pianistic field of the broadest type. If the register is even throughout—Mrs. Ffrench has not played any heavy music since her arrival here—she can command enthusiastic audiences in Kansas City.

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THE KEYBOARD.

Five and thirty black slaves,
Half a hundred white,
All their duty but to sing
For their Queen's delight.
Now with throats of thunder,
Now with dulcet lips,
While she rules them royally
With her finer tips!

When she quits her palace,
All her slaves are dumb—
Dumb with delirium till the Queen
Back to Court is come;
Dumb the throats of thunder,
Dumb the dulcet lips,
Lacking all the sovereignty
Of her finger tips!

Dusky slaves and pallid,
Ebon slaves and white,
When the Queen was on her throne,
How you sang to-night!
Ah! the throats of thunder!
Ah! the dulcet lips!
Ah! the gracious tyrannies
Of her finger tips!

Silent, silent, silent,
All your voices now;
Was it then her lips alone
Did your lips endow?
Waken, throats of thunder!
Waken, dulcet lips!
Touched to immortality
By her finger tips.

ISN'T that a pretty idea, and how charmingly told. It is by William Watson, who by the way is an extremely good pianist. But that was not the reason of his recent insanity.

There is little need to remind you that the weather is warm, and in these piping times of peace where do the young man's thoughts lightly turn? Not to love, my children—not to love, but to the roof garden and its concomitant delights. I can't go to Europe this summer, but I can go on the Madison Square Roof Garden and listen to the tinkling of Ruby Brooke's banjo, admire the rich baritone voice of Manager "Jimmy" Gottschalk, or watch with averted eyes a real serpentine dance, while the hot stars pulsate in the dark blue vault above and wish they could drink Pilsner out of a stein like us poor dusty throated mortals. If you don't want to go on the roof garden of the Madison Square establishment you have the Casino to fall back upon. June 19 Manager Hammerstein announces that he will open the Manhattan Opera House, and it, too, will boast of a roof garden.

The craze is spreading. Manager T. Henry French will open a garden on his American Theatre, and this by no means exhausts the list. Mr. Reno told me that the summer of '94 will witness the opening of a magnificent garden on the top of the new Music Hall, Fifty-seventh street and Seventh avenue, before which the vaunted glories of the hanging gardens of Babylon will positively pale. The next move then will be open air piano recitals up in the air, where we can listen to the languorous strains of Chopin in the dusky perfumed shadows of orange trees and nodding palms. Dear Mr. Schwab, don't let that bonnie sprite De Pachmann escape to Europe next summer, but keep him for a Chopin roof recital. And while his fingers are tripping in rubato rhythms we will sit silent and let amber Pilsner solemnly gurgled down our gorges.

If this idea of piano recitals is put into execution I claim the credit of originating them. No, on second thought, I will be honest and acknowledge where I got the idea. In an ancient chronicle, which has hitherto escaped even the eagle eye of Heinrich Krehbiel (or else he would have quoted from it), I found the account of a recital given on a roof garden in Damascus in the times of Herod Antipater. This was not the Herod of the dancing girl or the wormy episodes, but one who was excessively fond of music. He could spend a night and a fortune besides, listening to the performance of horrid Hebrew sonatas on the Sackbut, and was especially prone to the singing and playing of a certain young man who was the alleged composer of that plaintive song, "The Hebrew boy to the wars has gone, and his name was Hiram Megillah." Honor to whom honor is due. Thus began the roof garden recital. May it flourish in the land about us, and may generations of sons and daughters of the land enjoy the fullness thereof!

"The Tallman" will be given June 19 at the Man-

hattan Opera House. 'Gus' Kerker will be the musical director.

Have you seen "1492" at Palmer's. It is very entertaining.

Pachmann is coming over next November. He has been engaged for forty concerts. He will play the Chickering piano. He will also play for the first time here his new concerto for piano, boy choir and two policemen.

I know something to beat this. Don Ceruelos' tarantella for fourteen pianos. No wonder they call her the Cholera-Infanta. What's worse than this? George Francis Train's new song: "Sister's Breath Killed Our Canary."

This from Sunday's "Recorder":

This leads me to make a slight digression. Why a man like Cowles buries his talents under the pitiful bushel of comic opera I never can quite understand. His voice is the nearest approach to Edward De Reszke's I ever heard. A superb, supple, un-American voice, for it does not roar or rasp and is in compass remarkable. Mr. Cowles does not pose his voice correctly and he often falls into the habit of singing too "open" or "white," as the singing experts say. But he has a glorious organ, this stalwart young man, and he is so large in gesture, so free in action that he pitifully dwarfs his associates. Such breadth of style is ill adapted to the petty methods of comic opera, and therefore I earnestly advise that Eugene Cowles go abroad, put himself in competent hands, and after a lustrum of purification enter in a new and wider musical environment. However, all this en passant.

Good for the "Recorder!" Cowles should go in for grand opera.

It is all very well to say "Cut! cut! cut! Mr. De Koven and Mr. Smith!" as my musical confrère cried out after witnessing "The Knickerbockers;" but when you write for a company of stars like the Bostonians, where are you going to begin your pruning process? Camille D'Arville won't have her songs cut out, and you can swear that Jessie Bartlett-Davis would fight to the death for the retention of that love ballad in the second act, a song by the way that illy suits her pose. Can you cut out Cowles', MacDonough's or Hoff's solos? Not a bit of it! So "The Knickerbockers" suffers. I think that managers as a rule show too much regard for the feelings of their company. The public should be consulted sometimes. Now "1492" suffers from the same defect. Three or four things could be dropped out to the great improvement of the piece. Comedian Favor sings a bad song about a banana peel which should be consigned to the waste basket. But what is the use of grumbling? these things will always continue thus until a long-suffering public arises and says "No!" and then watch the managers.

A tall, spare barber of intellectual mien and grave in speech shaves me at the Gilsey House. He is a Swiss and has enjoyed a variegated career in many countries. I have oft conversed with this barber, whose manner is never frivolous. He has had the honor of shaving Richard Wagner, the great composer, at Lucerne, in 1868. Wagner had a villa there and went daily to the barber's, for his beard was hard and his face tender. I learned furthermore that Wagner requested my friend, who wields a velvet-footed razor, not to call him by name when he entered the shop. Odd modesty of the vainest man who ever lived, Kyrle Bellew not excepted! What is that song about "I Shook the Hand of the Man Who Shook the Hand of Sullivan?" So I may sing, "I've Been Shaved by the Man Who Shaved the Mug of Richard Wagner." It wouldn't surprise me to learn that an influx of Wagnerites would occur in the barber shop of the Gilsey House just to touch the hand of the Swiss barber.

The musical critic of the Fayette "Democrat Banner" observes of a recent performer on the human lungs: "He has a good voice for drinking buttermilk or calling hogs that are not too shy."

A pretty young girl was corrected one day
For tapping her foot on the floor
While an orchestra played—and the pretty girl looked
At the speaker and thought him a bore.
"I can't understand why people object,
'Tis justified sure on the whole.
For what earthly good is the music I hear
Unless it appeals to my sole?"

This is not mine.

This is from the London "Figaro":

The Anglomaniya with which the educated Hindu is afflicted has extended even to Shakespeare. They have

translated him into Hindustani, and have begun to give representations of his plays on the boards. The only character in Shakespeare which the Hindu is fitted to play by nature is "Othello," but they get over the difficulty by flouring their faces.

Not long ago, I learn, one of these native companies put on "Macbeth." All went well till the duel scene between "Macbeth" and "Macduff," which was proceeding in a gingerly, mind-you-don't-hurt-me way, when suddenly "Macbeth" dropped his sword and began to buck jump all over the stage, shrieking, "Wah! Wah! Bapri bap, what for you hit me on the fingernail, you black baboo? Ram ram sita ram, kya kurega, I am entirely destroyed, damnations take you!" This naturally rather upset the gravity of the audience, who applauded "Macbeth's" impromptu skirt dance to the echo. After the injured finger had been bound up, and the actor consoled with a large mouthful of betel nut, he came on and deputed a subordinate to finish the fight, while he sat and explained the business between the puffs of his hookah. "Thus is the immortal Bard ruthlessly mutilated by an enlightened race!" exclaims an eye witness.

From Ernst Legouvé's recently published recollections I cull the following interesting story about Thalberg and Malibran. The great pianist with the polite touch was not often aroused, but could play if forced to. Just read this, which first appeared in the "Critic":

"Mr. Legouvé has a great deal that is interesting to tell about Malibran. On the occasion of her second marriage she asked Thalberg, who was one of the guests, to play. 'Play before you, madame,' said Thalberg; 'I could not think of it. Besides, I am too anxious to hear you.' 'But you'll not hear me, Mr. Thalberg; I am not supposed to be here at all; it is merely a woman dead tired with the fatigue of the day. I haven't a note left; I should be simply execrable.' 'So much the better; it will give me courage.' 'You insist upon it? Very well, you shall have your wish.' She was as good as her word. Her voice was harsh, there was not a sparkle of genius in it. Even her mother remarked upon and chided her for it. 'I can't help it, mamma; a woman only gets married once in her life.' She evidently forgot or ignored her first marriage, ten years previous. 'Now it's your turn, Mr. Thalberg.'"

"He had not been married that morning, and the presence of such a listener putting him on his mettle without unduly exciting him, he drew from his instrument all that wealth and suppleness of tone which made it the most harmonious of singers. As he went on, La Malibran's face gradually changed, her lack lustre eyes became bright, the mouth gradually expanded, the nostrils began to quiver. When his last note had died away she said: 'Admirable! Now it's my turn.' And forthwith she intones a second piece. But this time there was no appearance of either fatigue or listlessness, and Thalberg, absolutely bewildered, sat watching the transformation without being able to believe in it. It was no longer the same woman, it was no longer the same voice, and all he could do was to say in a low voice, 'Oh, madame, madame!' She had barely finished when he said animatedly: 'Now it's my turn.'"

"Only those who heard Thalberg on that evening may perhaps flatter themselves that they have known the 'whole man.' Part of La Malibran's genius had communicated itself to his masterly but severe style; he had caught the feverish passion of her soul. Currents of electric fluid ran from his fingers over the keyboard. But he could not finish his piece. At the last bars La Malibran burst into violent sobs, she hid her face in her hands, she shivered from head to foot, and we had to carry her into the next room. She did not remain there very long; in a few moments she reappeared, with proud uplifted head and flashing eyes, and rushing to the piano, she exclaimed: 'Now it's my turn.' She resumed that strange duel, and sang, one after another, four pieces, increasing in grandeur as she went, unconscious of everything around her in her growing excitement, until she noticed Thalberg's face bathed in tears as her's had been."

Weren't those delightful days when people cried at a piano recital? Nowadays people go home and die after one; but you seldom hear of tears being shed. Our nerves are stronger than our grand mothers' and grandfathers', say what you will.

I went to the Calomel Club the other night, but that is a story that will keep until next week, as Rudyard Kipling did not say.

They Disagree with Dvorak.

IN both Europe and America the tongues of musicians have been wagging vigorously over Dr. Antonin Dvorák's bold declaration over his own signature in the "Herald" that the coming national school of music in America must be founded on the negro melodies. Already the "Herald" has presented by cable the views of great European composers, and the press of New England—notably the Boston "Herald"—has been hard at work gathering opinions on the fascinating subject. Nearly all of the utterances of musicians concerning the great Bohemian composer's proposition seem to have been made in ignorance of the fact that his American surroundings have in less than a year influenced his composition, and that the new symphony which he has just finished reflects the sentiment of negro melody.

The following letters speak for themselves:

NEW YORK, May 22, 1893.

To the Editor of the Herald:

In an article which appeared in last Sunday's "Herald," entitled "Real Value of Negro Melodies," the eminent composer, Dr. Antonin Dvorák, states:

"I am now satisfied that the future music of this country must be founded upon what are called the negro melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States. * * *

"These are the folk songs of America and your composers must turn to them. All of the great musicians have borrowed from the songs of the common people. Only in this way can a musician express the true sentiment of his people. He gets into touch with the common humanity of his country."

At the risk of being taxed with presumption I would submit the following reasons for not sharing the opinion of so great an authority.

Although exceedingly popular, negro melodies cannot be considered as being the folk songs of America, because they do not express the "true sentiment" of the people, having been composed by slaves, who, although born in this country, belong to a distinct and separate race, possessing an idiosyncrasy still lacking among their white brethren, descendants more or less remote of various nationalities. Negro composers expressed mainly the sentiments of their enslaved companions, their joys and their sorrows, which their white masters did not share.

If our American future composers are to follow the example of the great masters who "borrow from the folk songs" of their respective countries "because it is the only way to express the true sentiment of people," will they express the true sentiment of our people by borrowing from pathetic or merry negro melodies? I do not hesitate to answer negatively.

It is further asserted that:

"Many of the negro melodies—most of them, I believe—are the creations of negroes born and reared in America." That is the peculiar aspect of the problem. The negro does not produce music of that kind elsewhere. I have heard the black singers in Hayti for hours at the bamboula dances, and as a rule their songs are not unlike the monotonous and crude chantings of the Sioux tribes. It is so also in Africa. But the negro in America utters a new note, full of sweetness, and as characteristic as any music of any country.

"Negroes as a rule are innately musical, a fact which has been demonstrated whenever and wherever they had an opportunity to develop their natural gifts." The doctor undoubtedly ignores that the negroes in Cuba, Martinique, Guadeloupe, &c., have also produced many simple yet pleasing melodies, bearing a local color, as they are necessarily influenced by the language of their owners, the climate, customs and surroundings, as well as by the degree of moral training they had received. If those melodies are not so numerous and the sentiments expressed are less varied than those we possess in this country, it should not be overlooked that American slaves were at least fortunate enough to be cast among an energetic and enterprising nation, a quality which no one will attribute to the Cuban or French creole planters of Martinique. While it cannot be denied that the musical standard of the Haytians and Africans is of the very lowest order, it is due to the fact that they are absolutely left to their own resources and do not come in contact with the civilized world. There is therefore no room for comparison. American industry has also transformed an ancient African instrument still used in Hayti into the modern banjo, which has played no small part in helping the American slave to create some of his most original and pleasing melodies.

It is noteworthy meanwhile that from the day of their emancipation American negroes have ceased to produce "pathetic, tender, passionate, melancholy, solemn, religious, bold and merry melodies." They are no longer slaves whose hearts were filled with anguish when ruthlessly torn from their wives and children to be sold at auction by their mercenary owners. They no longer sigh, pray and yearn for freedom—hence no more pathetic and tender melodies.

The present generation of negroes would turn up their noses at the childish joy their parents displayed when their masters gave them permission to sing, dance and clap their hands to their hearts' content—hence no more bold and merry melodies.

But, whether pathetic or merry, these melodies are a thing of the past. They are exclusively reminiscent of the dark days of slavery, of the sufferings of a persecuted race. Doubtless American composers will find ample material to build upon the rich and undeveloped negro themes of days gone by, but they cannot consistently furnish the basis of an American school of music, as they do not express the true sentiment of the American people.

To obtain this result we will have to await until a number of generations have passed by, when thorough fusion between the millions of our naturalized citizens has been accomplished, forming one heterogeneous mass, with a well defined idiosyncrasy.

Then and not before will our composers be able to establish a true American school, if, however, they are fortunate enough to count in their midst one musician possessing the genius of a Dvorák and capable of leading the way.

There is such a thing as nationality in music, maintains Dr. Dvorák. Undoubtedly, but it can only be found among nations established long before the discovery of America—nations full of historical events and traditions handed down from generation to generation. He believes that if our musical students will only work hard 'the natural voice of a free and vigorous race' will soon be heard. If talent, aptitude and serious study are the only requisite qualities we might also expect with equal reason that our numerous gifted painters, sculptors or architects should form an American school of painting, sculpture and architecture. Would it not be preposterous to expect the realization of such hopes while art in all its branches in America is still in its infancy?

The different views expressed by some of the most prominent

European musicians since the "Herald" gave publicity to Dr. Dvorák's theory are mostly hypothetical and do not throw much light on the subject. Anton Rubinstein's opinion, however, conveys pretty accurately the general impression:

"If there is a great literature of negro melodies Dvorák's idea is possible, but I think it fantastic." Severe, perhaps, but true.

LOUIS MELBOURNE.

NO. 40 VIRGINIA AVENUE, POUGHKEEPSIE, N. Y., May 28, 1893.

To the Editor of the Herald:

If we want information we go directly to the New York "Herald." There seems to be wide spread interest in the future of the negro melody in America. As an old New Yorker I had many friends among the Christy Minstrels. Poly Gould, Pierce Ray, Tom Vaughn, the incomparable George—what music they gave us! Ray still lives, I think, in New Jersey. He would probably agree with me. What melody has any darky "ever evolved from his inner consciousness?" As a matter of fact all the celebrated negro melodies were composed, songs and music, by white men, notably at their head Steve Foster. "Old Folks at Home," "Nellie Was a Lady," "Massa's in the Cold, Cold Ground" and many others were written by Foster and others North. The popular story was that Foster had a trunk full of old music from which he took his selections. For example, "Old Dog Tray," from one of Dibdin's sea songs; "They Tell Me Thou Art Dead," "Katy Darling," from the opera of "Romeo et Juliette," and so with others. Northern minstrels would travel South and give concerts, the darkies in the cities would "catch on" and the melodies would be adopted over the land everywhere with great celebrity.

Yours respectfully, PHILIP CLAYTON ROGERS.

NEW YORK, May 30, 1893.

To the Editor of the Herald:

In your issue of Monday last it appears that Dr. Dvorák says that the negro melodies will serve as a basis for the future national style of music of this country. This idea may be original with Dr. Dvorák, but George F. Bristow advanced that theory ten years ago and was laughed at for it. Bristow's idea was that the American school of music would partake more of the character of negro melody in the South than the so-called negro melodies sung at minstrel shows. In support of this idea one has only to be present when the negroes are gathering in cotton. If Dr. Dvorák should hear those negroes sing at this particular time he would hear something which would amaze him. To prove Bristow's claim to be the first to put forth this idea, about five years ago he wrote a piano piece called a "Walk Around" (a decidedly original composition). Also in a new symphony Bristow has put a "Breakdown." So you see it is only just that as Bristow, an American and one of our best musicians, should be recognized as the first to put forth this idea.

Very respectfully, A. THOMPSON.

Dvorak and the National Tornado.

WE have a great musical genius dwelling among us. He was imported for the purpose of implanting upon one of our great conservatories the seeds of America's future greatness in the musical world. Antonin Dvorák came to us from Bohemia, a country which Shakespeare declared had a seaport, and which some of our worthy musical leaders have told us has produced in Antonin a bigger man than Wagner.

Antonin has given us a few real surprises during the last few weeks. Instead of asserting that European musical culture should be fed to our young musical world, he suddenly discovered that we possess a marvelous musical bonanza in our negro melodies, and told us that instead of

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wasting time in studying Beethoven, Wagner, Mozart or even Dvorák our national music should be built upon and developed from the melodies of the dusky African, who came here originally with his tom-toms from the fever stricken coast of Guinea and the Congo, but in some mysterious way won during his slavery years the original melodies of mysterious Nature from the whisperings of the cotton bale and the canebrake.

Many great European musicians have undoubtedly built up their great reputations on worse material. Dvorák himself has dished up his own country's national dances most successfully, just as Brahms, Liszt, Moszkowski and others have done with theirs. But negro melodies, as the foundation of the American school of music of the future, pale into insignificance in the face of the possibilities now hinted at by Mr. Dvorák. The great Bohemian still intends to gather his inspiration from purely American sources, but if we are to believe current stories he has the heroic intention of making a musical pilgrimage to Minnesota for the purpose of listening to the giant melodies of the cyclone, to digest them on the spot, and finally to incorporate them into a great American national symphony poem, to which the storm in Beethoven's Pastoral Symphony and the wild rush of the Valkyries' Ride will be as gentle summer zephyrs.

Our distinguished Bohemian maestro has undoubtedly taken upon himself a great contract. We can already hear the great symphonic poem in imagination—the quiet peacefulness of the plains, the rustle of the broad fields of ripening grain, the sharp click of the harvesting machines—the sudden silence, the gathering of the storm, the scurrying of the people to find shelter in their cyclone caves—then chaos itself, the swooping rush and roar of the elements, the crash of houses, intermingled with the cries of anguish of the farmyard animals and babies in their cradles, all whirled round and round and upward by the demoniacal powers and taken to eternity. Then silence, and, instead of the rustic dance of old-fashioned European composers, negro melodies, "Push Dem Clouds Away" and "Climbing up the Golden Stairs," wafted from the sunny South, and a gorgeous finale in which "The Star Spangled Banner," in polyphonic beauty of orchestration, shall close the great American masterpiece. What a subject for American music of the future!

We expect grand things from Mr. Dvorák when he emerges from his cyclone cave with all these ideas ready to be put into the American musical language of the future.

We sincerely trust that our great Bohemian maestro will be able to give the diabolical grandeur of the scene he promises musically to depict without endangering his life or depriving our younger generation of students of the benefits of European musical culture which he brought over with him. But we can hardly see how Mr. Dvorák is to get the necessary cyclonic inspiration for his symphonic poem if he hides himself away in a cyclonic cave while the terrible storm is raging without. And if our great maestro ventures to remain outside, instead of getting into the sheltering cave, we are sadly afraid that, though he may get the necessary cyclonic inspiration for his work, we shall have no grand resulting national American symphonic poem to tell us and our descendants of the splendor of the genius of Mr. Dvorák, who, brought here to impart to us the benefits of European musical culture, found, while trying to wrest the secrets of diabolical musical beauty from the aboriginal and unchained elements of our great West, a noble and heroic death.—John P. Jackson, in the "Recorder."

The Liebling Amateurs Again.—The Liebling Amateurs, of Chicago, gave their ninety-fifth recital last Saturday afternoon. Misses Stillman, Catlin, Starr and Messrs. Mosell and Robert Law took part in the program.

A Card from Fannie Edgar Thomas.—DEAR MUSICIANS, VOCAL AND INSTRUMENTAL.—Please understand that I am not a musical bureau. I am not a position agent. Unless I were a first-class singer and some choirmaster should come to me and ask me to glorify his organ loft by my presence, I should not know how to go to work to secure one for myself to-morrow. I know very little about the city vacancies. Your numerous letters in this regard keep my sympathies stirred up all the time and tears in my heart for you, while powerless to help you except by general suggestion. All the wisdom which I have to offer was printed in the "Whisperings" of the COURIER March 1. I wish that at least you would read that before writing me.

Yours truly, FANNIE EDGAR THOMAS.

The Success of Two Baltimore Girls.—Misses Rose and Ottilie Sutro, daughters of Mr. Otto Sutro, who are pursuing musical studies in Berlin, had a brilliant success at one of the important concerts of the season, on May 6, at the Royal Conservatory of Berlin. They were chosen by Mr. Joachim to play Bach's C major concerto for two pianos, with orchestra, and the famous violinist and director himself conducted the orchestra. After each movement the Baltimore girls were vigorously applauded, and at the close of the concerto they were enthusiastically recalled and Joachim personally expressed his pleasure in their fine performance.—Baltimore "Sun."



From the clergy first and through them the congregations must emanate the proper spirit to control one organ loft work.

WHITNEY COOMBS.

JUDGING from the dignity, respect and frequency with which the name of Whitney Coombs is spoken by New York musicians, one imagines him an aged and bearded professor and is surprised to find instead a very young man, so young indeed and so gentle and unassuming that the new surprise is that he should be choirmaster, not chorister. Slender, dark and sensitive, with graceful, noiseless step and subdued manner, all the force of his intense nature comes to the surface when he speaks of music or his church.

An American, most of whose life has been passed abroad, he attributes all the best worth of his character to the influence of the rector and the spirit of the congregation of the Holy Communion, one of the most godly in New York city.

One meeting Dr. Mottet, the rector of the church, is not surprised at this. A man in the highest sense "consecrated," abounding in good words and works, untainted by worldliness, able, far seeing, executive, modern, business-like, with alert manner, well chosen speech, and face full of both brain and heart treasures, one does not have to speak with him five minutes to become filled with his influence and the desire to aid him in his work.

Mr. Coombs' reputation as a ballad writer preceded him to this country. Among his writings most familiar to us are:

"I Arise from Dreams of Thee," the poetic setting of Shelley's poem; "Song of a Summer Night," the words written by a clever young Englishman, a friend of Mr. Coombs; "The Journey is Long," Tennyson's "Break, Break," "The Bedouin Love Song," "Across the Dee;" and of a serious nature "Bethlehem," which ran through its first edition in six weeks, and "The Heavenly Message," now in its sixth edition, arranged for solos in all voices, chorus, violin and cello. Mr. Schirmer is his musical sponsor here. Of pure poetic fibre himself, he is devoted to Shelley, whose writing he considers "the quintessence of poetic thought."

The birth of a composition is with him always accompanied by a deep melancholy, and by this he knows it is time to go to work. The entire idea usually comes at once, and is seldom changed in structure, although the details may be much worked over. All such work has been the outcome of love for the sentiment expressed, with which he becomes absolutely imbued. Walking one rare evening in June in the romantic outskirts of Dresden, accompanied by his mother, a noble lady, to whom he is devotedly attached, "The Summer Night" came inspired by the view, the sky, the air, the odors, "and the sweet tranquility."

In Europe he studied piano with Speidel in Stuttgart, and composition with Max Seifrig, director of the Royal Opera. In Dresden he had composition under Draeseke, instrumentation with Herman John, organ with Janssen and voice production with Lamperti. In Paris and England he worked by himself. In Dresden he played in the American Church of St. John, an experience that was worth much to him. He has been but two years in New York. His mother has just returned after a fifteen years' residence abroad.

That Mr. Coombs is wrapped up in his choir, but mildly expresses the intense devotion he feels for it, and his happiness in its progress. A sincere tribute to the excellence of his work is the generous praise of city choirmasters. The choir numbers between 50 and 60—34 boys, 16 men and 14 ladies, the latter not vested. His ideal choir would be boys alone in chorus, with quartet of mixed voices. Mrs. Link, the possessor of a pure, sweet soprano voice, who studies diligently and gives promise of "a future," is one of the prominent lady singers.

The boys of the choir of the Holy Communion are:

James Spyer.*	Willie Spence.*
Henry Walker.	Albert Randall.
David Smith.	Albert Weinberg.
Willie McNiece.	Irving Westervelt.
Archie Cooper.	Willie Mead.
Ernest Rumsby.	Willie Blair.*
Arthur Spence.*	Douglas Hose.
Percy Spaulding.	Wilson Thompson.
Willie Allan.	John Graham.
Harry Severin.	Gustav Gleason.
Robert Strube.	Fred. McAllister.
Charlie Steele.	Spencer Steele.

Fred. Abbott.

Of these those marked with an asterisk (*) are unusually talented.

Willie and Arthur Spence have uncommon gifts of ear,

tune and appreciation, and their loving organist is using all his influence with their parents to have them made musical artists. In a recent performance of "The Heavenly Message," in which by the way Mrs. Luther, of the Church of the Incarnation, sang delightfully, little Willie Spence played violin accompaniment, an unprecedented feat I believe.

Twenty minutes of rehearsal are regularly devoted to vocal exercise, of which Mr. Coombs makes a strong point. He does not approve of carrying the head tone down too far, but works to obtain a mixed chest and head tone that is very effective. He dwells principally upon the octave between E above middle C, and the eighth above, finding that by strengthening this weak bridge the passage from low to high tone is safely made. He loves best of all the clear, high head tone when pure. He has a boy of ten singing C sharp beautifully. His method is very similar to that of Mr. Walter Hall, of the Church of the Heavenly Rest, treated earlier in the "Whisperings."

A unique feature of his rehearsals is a final church rehearsal, in which acoustics, seating and accompaniment are as they will be on Sunday. As usual in our churches, organ loft architecture here is unfavorable to tone production, but a change for the better is looked for. The organ is a fine Roosevelt, presented to the church, of which she is a member, by Mrs. Hilbourne Roosevelt, in memory of her husband.

An efficient aide-de-camp of Mr. Coombs is Sister Alethea, of the sisterhood connected with the church, who takes charge of processional formation, vestments, the books in part, the organ, and many minor details that would be burdensome to the director of so large a choir. Everything is thus brought into perfect system and order. There are two assistant organists, Mr. J. H. McGinnis, choirmaster of the Church of the Mediator, and Mr. Herman Wetzler. Mr. Robt. Blair is librarian.

Mr. Coombs' organ loft life is as ideal as it is possible to have it. He finds the work intensely interesting, feels keenly the satisfaction of giving forth of the knowledge storehouse which his life heretofore has been spent in filling. The church is rich in recognition. No money could buy the mental and spiritual advantages that are his. Nor is this the sole recognition—his salary was doubled at the end of two months. His work is very quietly done.

Speaking of his organist Dr. Motet says: "There are many things that go to make Mr. Coombs a unique character. He is intensely devotional. I never shall forget stepping into the choir room during the Lenten season and hearing him expounding to the boys the sentiment of the Lenten hymn they were studying. Why, it was a regular sermon, and a good one too, and I tell you the next singing of the words was a glorious response. Possessed of a temperament of ultra sensitiveness and refinement, he attracts just such spirits to him, making his choir one of exceptional character. Zealous to self-effacement, he trains men and boys day and night free, and with all his might. He seems to regard neither money nor praise, but gives of his musical services as an offering to God through the church. He is preparing to enter the order of 'deacon,' the first of the three church orders, deacon, priest, bishop."

Speaking of choir music, Mr. Coombs says: "It is made too much a matter of business usually—indeed, all art is. Once drop the devotional spirit out of church music and nothing remains. The church that regards its singers as goods and chattels cannot have rich results. Ambition and avarice are disastrous to sacred art as to all other. The clergy first, and then the congregation, are responsible for the devotional spirit of the choir or the lack of it. When this is as it should be the choir invariably responds and gives what money cannot purchase. Every type of feeling, however flippant or indifferent, can be controlled by the seriousness of the surrounding element. An operatic or concert spirit, if truly artistic, cannot harm correct choir feeling."

He is emphatic in his denunciation of placing sacred words to secular airs; indeed, insists further that no tune should ever be divorced from the words which were its inspiration. From his distinctive success in composition lines this idea of Mr. Coombs is entitled to more than a reading. The yearly change he regards as artistically and religiously vulgar, wholly unnecessary and the outgrowth of the commercial spirit that governs many organ lofts. He thinks committees an excrescence, of no benefit and much harm to the cause.

Among the interested members of the congregation of Holy Communion are the Ogdens, Van Rensselaers, Delafields, Sands, Callendars and Bacons. Mrs. Bacon is sister of Mrs. Van Rensselaer Cruger. In the choir room is a rare bas relief caste of choir boys singing, brought from a Florentine museum, and presented by Mr. Bacon, who is thus ever testifying his love and appreciation for his church and choir.

Mr. Coombs is at present engaged upon a cantata of ambitious lines, entitled, "A vision of St John," grown out of his work in the church, and to be dedicated to it as a thank offering. It is taken from Revelations, is for soli, chorus and orchestra, a feature being a Sanctus for female quartet unaccompanied. "One's own blood goes into the writing of a composition that is the outcome of love," he says, which

is perhaps the keynote of his success in song writing. His studio in the church is an ideal one, homelike, artistic and comfortable in one.

The Church of the Communion was founded by the estimable Dr. Muhlenberg, of whom mention was made in connection with Dr. Schneckner and the founding of St. Luke's hospital last week. By its tremendous charitable enterprises the church is brought in touch with the whole world.

Dr. Pecher, of the Cathedral, lost the opportunity of his life of playing for a princess by being absent Sunday when the Infanta took it into her head to worship in that edifice. He was at New Rochelle assisting in the dedication of the new church, of which his late chancel organist, Rev. Mr. Kellner, is to have charge. Taking his soloists with him, the mass by Benz was purely choral, and was very well managed by Mr. Fischer, a very young man with blonde pompadour hair, who seemed perfectly at home.

The greatest organ loft danger lay in the possible tumbling over the railing of the score of young lady vocalists who forgot music and safety in their anxiety to catch a glimpse of the fine uniformed officers who were the royal lady's guard.

There were scores of handsomer and more remarkable women all about, and at least a dozen in the choir, but all might have taken lessons in gentle tranquility of demeanor from the foreigner. Tall and slender, she wore a plain straight skirt and round waist of gray silk with white lace collar, such as encircled the pretty throats of four sopranos and three contraltos of the choir, and for bonnet the veriest mite of yellow straw with a bright red flower on the right side. Unlike our conception of the Spanish lady, she is pure blonde with slender dish shaped face, fallow blonde complexion and very bright golden hair. She carried herself easily erect as she passed down the imposing aisle of the Cathedral escorted by her guards and three robust, richly robed priests who left the altar for this courtesy.

The Boston Cathedral of the Holy Ghost has a huge organ loft and over 125 members in its choir, all excellent voices. Miss Ellen M. McLaughlin, soprano; Miss Celia Mooney, contralto; Mr. Samuel Tuckerman, tenor, and Mr. John J. McCloskey, basso, compose the quartet. Mr. Frank Donohue, one of the best Boston organists, is the organist, and Mr. Alfred de Seve is director. Rehearsals are held Friday evenings. The chancel choir is in charge of Miss de Lamott. Much of the excellence of the organ loft work of the cathedral is due to the efforts of Mr. de Seve, who is a first-class musician, tireless and enthusiastic. In two years over six masses from the best masters have been learned and given.

Two princesses in one day! On Sunday evening the Princess Dolgorouky played violin, and played it well, to the accompaniment of the Gilmore-Reeves Band, at Press Club Hall, Forty-third street. A fantasia of "Faust," an exquisite arrangement of the "Carnival of Venice," and an ethereal serenade held the audience spellbound and made one question why it is that this little lady has not been made more of by our standard musicians. Is it that she is not German, or that her selections are below the advanced standard? When will musicians learn to value a thing that is good of its kind without demanding that kind to be their specific brand? The princess is a musical Bernhardt. With panther-like grace and haughty mien, and with a fiery dash that is stirring; her form is perfection, her head small and shapely, and her face could be pretty. Her costume of pale pink, with pale green bows and bead hip drapery, was very sweet and becoming, and she wore many fine jewels and orders.

Speaking of costumes, one much admired by the audience was that worn by Mrs. d'Arona at Carnegie Music Hall Memorial evening. It was a Mary Stuart design, the robe in baby blue satin, the front in cream with characteristic flaring collar and puffed sleeves, exceedingly becoming to the wearer. She sang charmingly "The Flower Song," and was enthusiastically received and encored.

Miss Katherine Fleming also scored a success.

On Wednesday evening Mr. Walter Crabtree, choirmaster of the Staunton Street Episcopal Church, gave a musicale at his home. Besides one of the sweetest of mothers and a pretty blonde sister, some of the interesting people present were Mr. Homer Bartlett, who played his "Harlequin," "Witches' Frolic" and "Ballade," and chatted and smiled with equal grace; Layman Montgomery, basso ruse; Miss Lander, daughter of the orchestral leader, a tall beautiful brunette, who is contralto at St. George's, and accompanies well; Miss Munn and Miss Pulitz, of Troy, the former a really uncommon pianist, the latter a contralto, pupil of Mr. Meyer, who are wisely making themselves famous in their own homes before bearding the metropolitan lion in his den. Miss Munn is short, piquante and alert as a bird, Miss Pulitz tall and fascinating. Miss Katharine Crawford, the organist, contributed some elocutionary numbers, which are a forte with her, and Mr. Crabtree surprised all by his greatly improved voice in the singing of many charming songs. A bountiful supper was served.

Instead of going to the parade Memorial Day Mr. Bart-

lett wrote two Christmas carols! He brought one of them with him, also a rarely fine song representing a child's conversation with the moon. Both were in manuscript dress. Miss Lander sang one at sight, Mr. Crabtree the other.

FANNIE EDGAR THOMAS.

A Chat with Lablache.

ON Sunday last we had the pleasure of entertaining Lablache, the celebrated contralto, who is spending a few weeks in New York before her departure for her country seat at Maison Lafitte, in the suburbs of Paris. Mrs. Lablache comes from one of the oldest families in France, and her husband was the son of the celebrated Lablache, the greatest operatic basso, besides being consul general at St. Petersburg. Mrs. Lablache was hof or court singer to the courts of Russia and Austria, the Austrian Empress personally giving her a diploma after her performance of "Trovatore" at Vienna. Last summer she was made an Officier de L'Academie de France, in connection with Marchesi and Mr. Mathias, the celebrated composer and pianist.

This celebrated artist's debut was made under peculiar circumstances. While singing at the palace of Prince Louis, afterward Napoleon III, who was at that time president of the republic, she was warmly complimented by Mr. Levasseur, the original "Bertram" in "Robert Le Diable," for whom Meyerbeer wrote the opera. Mr. Giorgio Ronconi, the great basso buffo and at that time the director at the Grand Opera, Paris, called on her mother and asked her what she intended doing with her daughter. She replied that she had brought her to Paris for a thorough vocal training. Mr. Ronconi told her that it was unnecessary, as the young lady was an artist already and she should make her debut in "La Gazza Ladra" as "Pipito," with Alboni, the contralto, then in her zenith, as "Ninetta" and himself (Ronconi) as "Podesta." So the young lady, only seventeen years, homely and angular (as young ladies are apt to be at that age), presented herself at the rehearsal. Alboni on seeing her said it is impossible that the young lady can sing the part, so very thin; where is the voice coming from? (Alboni herself weighing nearly 250 pounds); but after the rehearsal all the artists were surprised at the young artist's ability and the performance was a great success.

The Baron Brounoff, Imperial Ambassador of the Court of Russia, immediately engaged her for the season of grand Italian opera at St. Petersburg, in connection with such celebrated artists as Grisi, Mario, Persiani, Ronconi, Tamberlick, Gardoni, Viardot, at a salary of 45,000 frs. for the season of five months, and a benefit at which she realized over \$5,000. Afterward she reappeared at the grand opera in Paris, then given at the Salle Ventadour, now occupied by the Crédit Foncier as a banking house; and Rossini, who lived at that time at No. 2 Chaussée d'Antin, now opposite the present Vaudeville Theatre, taught her the contralto rôle in his Stabat Mater, and she sang it together with Grisi, Mario and Tamburini. Meyerbeer also taught her the part of "Urban," the page in the "Huguenots," then just completed.

She afterward sang at the new Grand Opera House in the Rue Auber with such artists as Mrs. Krauss and Marie Sasse (the original "Selika" in "L'Africaine"), and at the Opéra Comique, in the Rue Le Pelletier, with Mrs. Miolan Carvalho, the original "Marguerite" in "Faust," "Il Trovatore" was written by Verdi in 1853 at Rome for Mesdames Penco and Goggi, and afterward rearranged for the Grand Opera in Paris, where it was done with Mesdames Penco and Lablache. She also sang in Paris the "Tre Nozze," by Alary, with Sontag in the soprano rôle. She sang at Vienna with the celebrated Marchisi sisters and other great artists, and in that city sang the rôle of "Pierrotte" in "Linda of Chamouni," at the first performance of that opera, with Mrs. Persiani as "Linda." This gifted artist has sung with all the great artists, among them being Jenny Lind, Tedesco Catalani Boisi Tadolini, Bosio Sophie Cruvelli, Frezzolini, Pauline Viardot, Persiani Medori, and many others.

For twenty years she has sung between the Covent Garden and Her Majesty's Opera House in London, having made her debut at the Covent Garden in Rossini's "Semeramide" with Grisi and Tamburini. She was a member of the first company brought over in 1879 by Colonel Mapleson in connection with such artists as Mesdames Gerster and Marimon and Messrs. Campanini and Galassi, and afterward with the Abbey Company at the new Metropolitan Opera House with Mrs. Nilsson, Albani, Schalchi and others.

In all probability Mrs. Lablache will return to New York in the fall and open a music school for the training of artists for the operatic stage, and with her great experience and ability she will find a great field in our city, where an artist who can both teach singing and accompany it with action and traditions is so much needed. During her stay here she has had many artists who have taken advantage in studying operatic rôles, among them being Miss Lizzie MacNichol Vetta, the contralto of the Hinrichs Opera Company, whose late husband, Franz Vetta, the basso, was a former pupil and a great admirer of Mrs. Lablache's abilities.

WILL TAYLOR.



FRANK DAMROSCH has bought Walter J. Hall's interest in Frederic E. Bristol's famous summer school at Martha's Vineyard for the present season, as Mr. Hall has come to the conclusion that in the end it doesn't pay for any man to work all the year round. If Mr. Damrosch enjoys the summer there it is quite possible that he will buy Mr. Hall out for good. Mr. Damrosch will take his family and occupy a cozy little cottage near the school. His work will be similar to that of the winter months in New York, with the specialty of sight reading classes. Mr. Bristol will pursue his usual plan of vocal culture, and will have no less than eleven members of the Bostonians under his care. He has purchased a new naphtha launch, which he has named the "Musurgia" in honor of Mr. Damrosch and his famous club of male voices. Mr. Hall will seek recreation in the mountains, but is as yet uncertain whether he will go the White Mountains or the Adirondacks.

Miss Emma Mueller, the much admired contralto of the Fifth Avenue Baptist Church, has quite recovered from her prolonged indisposition of last winter, and her voice is in magnificent condition. She will spend her vacation at her old home in Minneapolis.

The eminent pianist, John Francis Gilder, considers Dr. Dvorák's recently expressed ideas about negro music as an emphatic endorsement of his, Gilder's, plantation compositions, and is highly elated in consequence. Bayne's 69th Regiment Band played Gilder's "Zanzibar Caprice" last Friday at Battery Park, and it received more enthusiastic applause than any other member on the program.

Have you heard "The Knickerbockers?" Well, it doesn't begin with "Robin Hood." Several of its numbers have a most familiar sound, notably "Katrina's" solo at the opening of the second act, which is powerfully suggestive of Gounod's "Sing, Smile, Slumber." But the Bostonians make the most of it, and have turned a musical nonentity into a popular success.

Marie Litta was born in Bloomington, Ill., on June 1, 1856, and only lived to be twenty-seven. James Cutler Dunn Parker was born in Boston on June 2, 1828. Harry Rowe Shelley, of Brooklyn, will be thirty-five years old tomorrow. Next Wednesday will be Max Hinrichs' birthday.

R. Huntington Woodman, the well-known and highly esteemed Brooklyn organist, teacher and composer, will be heard in organ recitals at the World's Fair during the first week in August.

J. Craig Clark has been chosen solo basso of the West End Presbyterian Church, 105th street and Amsterdam avenue. Mr. Clark has been a choir singer in Gotham for many years, having sung at St. Chrysostom's, Calvary and other prominent churches.

George W. Fergusson, the baritone, was summoned to Chicago last Thursday by telegram on account of the illness of Mrs. Fergusson. He does not expect to return to Gotham till September 1. His place in the choir of Grace Church was acceptably filled last Sunday by George H. Wiseman, formerly of St. Louis, who will doubtless continue to act as his substitute until the choir's summer vacation.

Rumor hath it that Miss Jeanne Pottinger, "a plump and pleasing person," who came to Gotham from England, and sailed recently for a vacation in the mother country, will be married before returning to America. This lady won many encomiums here last season as a skillful and conscientious accompanist.

Mr. and Mrs. Frederic Dean, with their new baby, will spend the summer at Avon-by-the-Sea, where Mr. Dean will deliver a course of musical lectures, as he did the previous summer. They will go to Jersey City to live in the fall, where Mr. Dean has already joined the staff of the "Evening Journal," as musical critic.

Charles Bauer has succeeded James L. Dickerson as solo

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FRANK H. TUBBS, Musical Director

tenor of the Bloomingdale Reformed Church, Boulevard and Sixty-eighth street. Mr. Bauer came to Gotham last January, and has been the second tenor in the choir of St. Bartholomew's Church ever since. His voice is a useful one—pure, strong, well placed and sympathetic.

David G. Henderson, the jolly tenor of the First Presbyterian Church, will summer at his old home in Norwich, Conn.

Miss Bessie Bonsall, the contralto, left last Friday for her home in Toronto, Canada, where she will remain during the summer. She will begin her season with the Ovide Musin Concert Company in October.

Miss Myrta French, a charming soprano, who formerly studied with F. E. Bristol and George Sweet, arrived from Europe on Monday of last week. She has had two years of unremitting study under Sbriglia in Paris, and recently made a most successful début in that city, which was warmly praised by the local critics. Miss French will be heard frequently next season, not only in Gotham but in many of the large cities of the United States.

Gilbert K. Harroun, Jr., tenor of Sumner Salter's choir, and Mrs. Harroun, will summer at White Lake, Sullivan County, N. Y., and afterward spend a fortnight at Manhattan Beach.

S. Fischer Miller, solo tenor of the Fifth Avenue Baptist Church, and Mrs. Miller will go to Chicago on June 19, for a three weeks' visit at the World's Fair. While in Chicago they will be the guests of Mr. Miller's brother, who has a beautiful home at Englewood, in the suburbs. Returning, they will spend the remainder of the summer at their own cottage in South Orange, N. J.

ADDISON F. ANDREWS.

Marcella Lindh.

MISS MARCELLA LINDH, a young and since her short American career a most successful singer, is an American by birth, of Spanish descent. Her musical education was given her in Germany, Mrs. Dr. Levysohn, of Berlin, being her voice cultivator. After the necessary studies with Mrs. Levysohn, who is to-day the most prominent of vocal teachers in Germany, she made her début in opera as "Suzanne," in "Le Nozze di Figaro," at Kroll's Opera House in Berlin. Her successful appearance there led her to many an engagement in other German cities.

Her chief rôles are: "Gilda" ("Rigoletto"), "Rosina" ("Barber of Seville"), "La Sonnambula," "Daughter of the Regiment," "Dinorah," "Margarethe," "Martha," "The Queen" ("Huguenots"), "Trovatore," "Lucia," "Fra Diavolo," "Zerlina" ("Don Giovanni"), "The Queen of the Night" in "Magic Flute," and "Carmen."

Miss Lindh's success here in America dates since her first appearance with Sousa's New Marine Band, in which Galassi and she were the soloists during their three months' tour last fall. She appeared in cities like New York, Philadelphia, Chicago, Boston, Washington, Buffalo, Detroit, &c., in all of which places she was most enthusiastically received by her audiences and highly complimented by her critics. The same success also attended her efforts during her late operatic engagement in Boston.

Miss Lindh is to-day classed as a gifted representative of lyric singing. She has a most prepossessing appearance, and is extremely versatile.

The best evidence of the high opinion in which Miss Marcella Lindh's musical abilities are held by competent critics is afforded by the following excerpts from the most prominent American journals:

Marcella Lindh displayed her well cultivated voice in the roudles of the famous aria from "Lucia." She sang brilliantly and at the close took the E flat in alt with ease.—New York "Recorder."

Miss Lindh sang brilliantly and with much taste an aria from "Lucia."—New York "Herald."

Marcella Lindh sang an aria from "Lucia" in a manner that completely satisfied the audience and kept her before the footlights during three encores. The young soprano has a voice of great compass, subtleness and cultivation.—New York "Advertiser."

Marcella Lindh sang a scene and aria from "Lucia." She has a pure soprano voice, of extended compass and sympathetic quality. Her vocalization was clear, and the runs even and smooth. The flexibility of her voice is unusual, and her singing shows a thorough school.—The Chicago "Times."

Miss Lindh has a high soprano voice, of wide range, purity and flexibility. The exquisite mad scene from "Lucia" was superbly rendered.—Chicago "Tribune."

Miss Lindh is a soloist of unusual excellence.—Chicago "Globe."

Miss Lindh has a sweet, well cultivated voice. She sang Donizetti's brilliant aria from "Lucia," which has served a medium for every soprano the world has ever had, with great skill. The execution of the florid trills and runs brought enthusiastic applause, which interrupted her number. For an encore she gave "Bobolink," in which her distinct phrasing was most marked.—Chicago "Evening News."

Miss Lindh came on the stage almost unknown in this city, but the first note of her clear voice won attention. The tones are pure and ringing, like a flute with bell-like quality, and her execution is superb. For flexibility and range she is remarkable. Her selections were calculated to show her voice to best advantage, being the mad scene from "Lucia" and Bischoff's "Bobolink" song, the latter in

response to an encore. She took E flat in alt with ease, and won enthusiastic applause.—Washington "Post."

The soloists were Galassi and Marcella Lindh, to whom more than a passing word of praise is due. Miss Lindh is one of the most thoroughly excellent and cultured singers ever heard in Rochester. Her execution is dainty, accurate and well nigh perfect in technic. Her management of tone is superb, especially in control of the extreme upper register. Her voice is pure in quality, her phrasing that of a trained artist and her dramatic power is strong. To listen to her is in many respects an education for aspiring young vocalists. Miss Lindh was received with tumultuous applause and fully deserved the admiration so freely bestowed upon her.—Rochester "Democrat and Chronicle."

Miss Lindh's "Lucia" captivated the audience at Music Hall. She has an extremely sweet voice and one of great possibilities.—Boston "Daily Advertiser."

Miss Lindh has a most beautiful voice, free and full. Her singing of the "Bobolink" encore song was delightful from the purity of her enunciation.—Boston "Home Journal."

Miss Lindh was heard again with pleasure. This little lady has a wonderfully well trained voice and she knows how to get the best effects from it. She sang a florid aria from "La Sonnambula" most brilliantly and won enthusiastic plaudits as her reward.—Boston "Daily Globe."

The colorature work of Miss Lindh in the mad scene from "Lucia," was extremely artistic. The singer has a very high soprano voice of good timbre and an excellent method.—Philadelphia "Press."

Miss Lindh's voice is especially clear, flexible and telling in the upper register, and its cultivation was attested by the apparent ease with which she overcame the technical difficulties of the aria.—Philadelphia "Ledger."

Miss Marcella Lindh, who appeared as "Maritana" May 17 with Hinrichs' Grand Opera Company for the first time on the New York operatic stage, made a decided hit. She proved to be not only a fine singer but also a very clever actress.

Miss Lindh was engaged for the grand music festival in Louisville, where she sang on May 24, 25 and 26. An excellent likeness of her appears on the front page of this issue of THE MUSICAL COURIER.

Cleveland Correspondence

CLEVELAND, Ohio, May 15, 1893.

SEVERAL of Cleveland's leading musical people who have had charge of the music for the dedicatory exercises of the new Epworth Memorial Church are now congratulating themselves on the brilliant success of a rather doubtful experiment they tried in endeavoring to get up something novel for the opening concert. The basis of the concert was to be the dedication of the magnificent new organ by Prof. I. V. Flagler, of Auburn, N. Y. But to provide a drawing card in the way of vocal assistance they were prompted by the popularity of Master Cyril Tyler's concerts here to engage the best boy soprano they could find in the country aside from Tyler. Their search ended in the selection of young Tyler's successor as soloist of the famous Grace Church Choir, of Detroit, a ten year old boy named Francis Holderness.

Master Holderness had been already singing as soloist in different choirs two years and had always been popular in Detroit. He had not sung outside of that city, however, and no one knew how he would sing before so many strange faces. On account of his age and obscurity not much was expected of him. But before he was half way through Ganz's "Sing, Sweet Bird," and was getting over his nervousness, the audience began to warm toward him, and when he finished the difficult passages toward the end of the song and ended by making the auditorium ring with a strong and clear high C, the critical audience of 1,300 people showed unmistakable signs of enthusiastic approval. Flowers intended for some one else were showered upon him and he was recalled. He sang as encore Hope Temple's "Tis all That I Can Say," which showed a rich, mellow voice in the middle register. His next number was a double one, comprising Cherubini's "Ave Maria" and Handel's "Angels Ever Bright and Fair." He sang these in cassock and surplice, and the effect was very pleasing. His rendering of Handel's great song was a genuine surprise. The little fellow seemed to put his whole soul into it. These numbers were as well received as the first. The music committee feel that they have made a discovery in bringing out a boy soprano who will some day be famous. He will appear in this city again in the fall.

Felicia Kaschoska Sails—Felicia Kaschoska sailed on Saturday for Buda-Pest, whither she goes to fill an engagement at the Royal Opera House under Mr. Arthur Nikisch.

Walter Emerson.—Boston, June 2.—Walter Emerson, the cornet player, died suddenly last evening at the home of his parents in the Hotel Edinburgh, No. 261 Columbus avenue. The cause of death was acute peritonitis. He was born in New Bedford, March 19, 1856. He was the only son of George and Sarah Emerson. After graduating from the Melrose High School, he entered a commercial college in Boston, and finally became interested in the leather business with his father. At the age of seventeen he began to play the cornet, and soon acquired such skill that at the age of twenty-one he went to Europe with Gilmore as solo cornetist. Since 1878 he had traveled extensively throughout Europe and the United States. For several seasons he delighted the throngs that frequented Nantasket Beach during the summer months. His last public appearance in this city was at the Elks' benefit. He was the manager of the Emerson Concert Company.—"Tribune."



Barber's Farewell Recital.—Prof. Wm. Barber gave a farewell recital in the hall of the Crouse Memorial College at Syracuse, N. Y., last Wednesday afternoon, in an artistic program comprising selections by Handel, Beethoven, Wagner-Liszt, Chopin, Schütt, Grieg, H. Scholtz, Schumann-Liszt, Stavenhagen, Mendelssohn, Lassen-Liszt and Liszt.

Arthur Friedheim's Orchestra.—Mr. Arthur Friedheim contemplates giving a series of orchestral concerts in this city with a large orchestra. Particulars will be announced later.

Mr. Hammond's Closing Recitals.—The pupils of Mr. B. T. Hammond, of Worcester, Mass., were heard in four closing recitals on the evenings of May 16, 25, 26 and 31, when well chosen programs were effectively given.

Philadelphia Graduates.—The commencement concert of the Philadelphia Musical Academy was held in Musical Fund Hall, May 27.

The Misses Stankowitch's Musicales.—The Misses Stankowitch gave a musicale at the New Century Drawing Rooms, Philadelphia, Monday evening of last week. They were assisted by Mr. Frederick Voelker and others in a very attractive program.

Bessie V. Jerome.—Miss Bessie V. Jerome was the piano soloist at the commencement exercises of the Minerva (Ohio) High School last Friday evening, and made a brilliant success.

Emil Liebling at Cairo.—Mr. Emil Liebling gave a piano recital at Cairo, Ill., on May 27, under the auspices of the Chautauqua Musical Society, of that place.

Omaha Opera Festival School.—The Opera Festival School, at Omaha, Neb., intended as a training school for the opera chorus of the Omaha Music Festival, has been incorporated with a capital stock of \$10,000. The following are the officers and directors:

Officers.—C. C. Tennant Clary, president; Hon. George P. Bemis, first vice-president; Mrs. Ella W. Peattie, second vice-president; Max Meyer, treasurer; Max Maretzek, musical director.

Executive Committee.—C. C. Tennant Clary, Mrs. T. L. Kimball, Mr. Max Meyer, Hon. George P. Bemis, Mr. C. F. Goodman.

Board of Directors.—Mrs. T. L. Kimball, C. C. Tennant Clary, W. J. Connell, Rev. Dr. Jos. T. Duryea, Judge J. M. Woolworth, F. P. Kirkendall, Max Meyer, Edward Rosewater, J. R. Buchanan, Mrs. Ella W. Peattie, Hon. Geo. P. Bemis, N. M. Hubbard, Jr., Rev. Newton Mann, Thomas Kilpatrick, C. F. Goodman, Clement Chase, Dr. O. S. Wood.

Music on Wheels.—"In Fifth avenue, this morning," said a promenader, "I heard a hand organ playing 'Daddy Wouldn't Buy Me a Bow-Wow.' It was one of those big hand organs that are carried about on wheels, and it had a large, loud voice. When it played that part of the chorus which says, 'I've got a little cat,' it didn't seem possible that it could mean a little cat. It seemed as though the cat referred to in tones so loud must be at least as big as a tiger; and when it roared out, 'I'd rather have a bow-wow, wow, wow, wow, wow,' you expected to see come bounding down the avenue a St. Bernard of the largest size, covering a block at a bound, and to see all the people on the sidewalks climb the stoops of the houses to get out of the way as he loped past. It was comforting to hear the big organ whooping defiance of everything conventional; its music was a respite from all the cares of life."—"Sun."

CREMONA 'CELLO FOR SALE.—A genuine Landolphi violoncello, with original varnish splendidly preserved; satisfactory proof of its character; tone beautiful. Address H. M. Chase, Syracuse, N. Y.

VOCALIST WANTS POSITION.—A contralto, cultivated voice, well-known New York church and concert singer, desires a position in a concert company. Address T. T., care of THE MUSICAL COURIER, 19 Union square.

FOR SALE OR RENT from June, '93, for a term of years, a very successful conservatory of music established fifteen years ago in one of the most healthy and growing large cities of the West, and fully equipped with pianos, library, furniture, &c. Proprietor being called to Europe for important business. A splendid field for a musician (specialist) or chorus and orchestra director. Only responsible parties need to apply immediately. L. G. Gorton, 94 Pitcher street, Detroit, Mich.

MRS. SOPHIE MENTER, the world renowned pianist, will spend the coming summer at her residence, Schloss Itter, Tyrol, Austria, and is willing to accept a limited number of pupils from June to October. There is a good boarding house at Itter and three hotels at Hopfgarten, where good board at reasonable prices can be had. Address Mrs. Sophie Menter, Itter, Tyrol Austria.



International Festival at Amsterdam.—At the beginning of May the Amsterdam Song Festival awarded the following prizes: In the "division of excellence," first prize to the L'Union Chorale d'Ongrée, Director Alexis Collinet; second, Chorale Caroloregienne, Charleroi, Ernest Hujsmans; third, Liedertafel Zanglust, Amsterdam, Heinr. Hammer. In the "division of honor," first prize to the Liedertafel Les Allemanes de Nolenbeck St. Jean, Ad. Goosen; second, Liedertafel Cécilia, The Hague, Rich. Hol.

Brussels.—A new musical society entitled "Le Choral Mixte" has been formed at Brussels. It will endeavor to revive the traditions of the extinct "Society of Music." The directors of the new association, Messrs. Soubre and Corpay, have collected a body of 100 performers, and gave in their first program the "Nuit Persane" and "Chanson d'ancêtres," of Saint-Saëns, and a portion of "Les Béatitudes," of César Franck.

Operatic Quarrels.—Dr. W. Wlassack, director of the Imperial Theatre, Vienna, has been dismissed in consequence of the row with the baritone Charles Sommer that led to the dismissal of the latter. Mr. Reichmann, who left the Vienna Opera in 1888 on account of a difference with Director Jahn, has been engaged for September next.

Novelties.—At Cassel, May 9, the four act opera "Hertha," by Franz Curti, was produced for the first time with good success. At the Dal Verme, Milan, the four act opera "Spartaco," by Platania, director of the Conservatory, was given May 13 with fair success. At Copenhagen a new Danish opera, "Frode," by Julius Bechgaard, won the undivided approbation of the public for its musical value. The book is based on an episode of Northern history. In Lisbon a new operetta, "O Sultão do cha preto," by Dies da Costa, has been produced for the first time. Silvino Barbini, director of the Panaiëff Theatre, St. Petersburg, will soon produce an opera of his own, "Falco da rupe."

Blanca Bianchi.—The Pesh coloratura singer, Miss Bianca Bianchi, has been engaged for the Court Theatre at Munich, where during a late visit she has been singing the parts of the Queen in "The Huguenots," "Rosine" in "The Barber of Seville," and "Gilda" in "Rigoletto."

Franz Krückl.—The leader of the City Theatre of Strassburg, Dr. Franz Krückl, has celebrated his twenty-fifth anniversary of artistic work.

Deaths.—In Dresden, May 14, Mrs. Cécilie Avenarius, the last sister of Richard Wagner, aged seventy-nine. At Brünn, the lieder composer Ferdinand Debois, aged fifty-eight. In Madrid, the tenor Luigi Cuzzani.

The Stern Society.—The last recital of Stern's Gesang Verein at the rooms of the Royal Hochschule, Berlin, this season, on May 17, attracted a large audience. The program consisted of Schumann's "Requiem for Mignon," from Goethe's "Wilhelm Meister," conducted by Professor Gernsheim; Beethoven's "Trio" (op. 97), executed by Professor Gernsheim (piano), Concertmaster Bluer (violin) and Court Violoncellist Grünfeld. The concert was concluded by "Hafis," a collection of love, plaintiff and drinking songs, composed by Professor Gernsheim; among these were especially fine the chorus "O Schöne Nacht," and the quartet "Wenn ich ein Kaiser wär," sung by Professor Schmidt-Köhne, Miss Fellwock and Messrs. Hinselmann and Hensel. Mrs. Schmidt-Köhne and Mr. Hensel also sang.

Cosima Wagner and the Paris Opera.—Mrs. Wagner objects to the production, after the "Walküre," of the "Meistersinger" and "Tristan." She wishes the next performance to be of "Tannhäuser," which met such a disastrous reception under the Empire, as an appeal to the better judgment of the Parisians themselves and as a justification of her husband. She will therefore refuse permission for any other work. The "Ménestrel" opines that Mrs. Cosima Wagner will find this tribute to the memory of the dear departed a setback to the cause she is seeking to advance.

The "Walküre" Again.—Two works on the "Walküre" have appeared in Paris. "La Walkyrie," with notes by Charles Gjellerup, French edition by S. Gourvitch, and "La Walkyrie" by Maurice Kufferath. "It is worthy of remark," says "Le Ménestrel," "that Mr. Victor

Pongin, the translator, is the only one who spells 'Valkyrie' with a V," that is, in the proper Scandinavian fashion.

Historic Concerts.—Three historic concerts tracing the development of sacred music in North Germany from the seventeenth to the nineteenth century have taken place at the Garrison Church, Berlin. At the first the following works were performed: "Toccata" for organ and motet; "Hodie Christus natus est," for chorus, four parts, a capella, by J. P. Sweelinck; fantasia for organ by H. Scheidemann; Easter motet, "Surrexit Christus hodie," for soprano and chorus, eight parts, a capella, two chorals for organ, by S. Scheidt and J. Pachelbel; motet, "Herre, nun lassest du deinen Drerer," chorus, four parts, a capella by Praetorius; chaconne in E flat, for organ, by D. Buxtehude.

Opera at Malta.—Of 138 operatic performances, 37 were devoted to French works, namely, "Fra Diavolo," 14; "Mignon," 8; "Faust," 8, and "Carmen," 7.

"Lohengrin" in London.—They are talking of restoring in the next performances of "Lohengrin" the passages previously cut in the English houses. The total of bars cut was 1,238. Five cuts were in the first act, fifteen in the second and eleven in the third.

A Wagner Book.—Mr. Hugo Dinger has written a book with the simple title, "The Psychic Development of Richard Wagner. A tentative of a representation of the cosmic idea of Richard Wagner, with reference to its relations to the philosophic tendencies of the new Hegelians and Arthur Schopenhauer." The work is in two huge volumes, of which as yet only one has been issued.

Maurel's Book.—The book of Victor Maurel, "Un problème d'Art," discusses the relations of art and science, and is written in a plain, simple style.

French Students at Rome.—The French Academy at Rome was lately the scene of a concert by the students of music. Two scores by two "first prizes" of Massenet's class, Messrs. Silver and Carraud, were performed. The former presented a suite in old style, but very modern in harmonization and orchestration; the latter's work was "Nuit d'Avril," very pretty and effective, but not very novel in ideas.

Sybil Sanderson.—At a late concert by Miss Marguerite Naudin in Paris, Miss S. Sanderson was the queen of the evening, and sang "Regarde-les ces yeux" and the waltz from "Romeo et Juliette."

Honolulu Musical News.

THE new two manual pipe organ, built by Hook & Hastings, of Boston, Mass., for the Central Union Church, was dedicated on Saturday evening April 29. The church was crowded in every part. The following program was rendered:

Doxology.
Hymn to the Eternal. Concone
Mrs. A. F. Judd.
Hymn, "Hark! Hark! the Organ Loudly Peals" Elliott
St. Andrew's Cathedral and Central Union Choirs.
Ave Maria. Bach-Gounod
Miss L. F. Dale.
Violin, Mr. Rosen; violoncello, Mr. Wray Taylor; piano, Miss Castle; organ, Mrs. Judd.
Anthem, "O Lord, How Excellent" Palmer
Laumakapili Choir.
Quartet, "From the Cross Uplifted High" Boyd
Mrs. Paty, Mrs. Judd, Messrs. Booth and Wakefield.
Anthem, "Hearken Unto Me, My People" Sullivan
St. Andrew's Cathedral Choir.
Solo, "Within This Sacred Dwelling" Mozart
H. Jaeger.
Anthem, "O Come, Let us Sing" Smith
Kawaihahao Choir.
Sonata, adagio, allegro, fuga Mendelssohn
Miss Dale.
Solo, "Fear not Ye, O Israel" Buck
Miss Beckwith.
Organ solo—For the display of the stops. Wray Taylor.
"Star Spangled Banner," "God Save the Queen" Hawaii Ronoi.

The pupils of the Kawaihahao Female Seminary recently gave a successful performance of Root's cantata "The Flower Queen." The principal parts were rendered by leading local amateurs. The performance took place in the Kawaihahao church, and was witnessed by an exceedingly large audience.

It is understood that Mr. Berger, the bandmaster, has sent to San Francisco for twelve white musicians to play in the Hawaiian band. The old members, as stated before, refused to take oath under the Provisional Government, so were discharged. If the experiment proves satisfactory, Mr. Berger may send for more musicians.

The discharged members of the band have formed themselves into an organization known as the Hawaiian National Band. They give concerts frequently, and expect to go to the World's Fair in June.

On Tuesday evening, May 9, Mr. Wray Taylor will give an organ recital at Kaumakapili church for the purpose of introducing Mr. H. S. Manning, chief engineer of H. B. M. S. Hyacinth, now in port. Mr. Manning has a magnificent tenor voice of high range, and he knows how to use it, as he was a chorister at Chester Cathedral, England, when a boy.

MAY 6, 1898.

HAWAII.



The O'Mahony Concert.—Mr. Edward O'Mahony, the well-known Irish American basso, gave a very enjoyable concert at Chickering Hall last Thursday evening previous to his departure for Europe. This was the program:

Trio, "Oft in the Still Night" Arranged by J. R. Thomas
Miss Hirschfield, Mrs. Luckstone-Meyers and Mr. O'Mahony.
Ballad, "Dreaming" Welling
Mr. Harry Pepper.
Aria for soprano, from "Faust" Gounod
Miss Linda Holmes.
Aria, "Non piu andrai" (Figaro), by special request. Mozart
Mr. Edward O'Mahony.
Waltz song, "Il Sogno" Murio-Cello
Miss Minnie Diltthey.
Ballad, "A Summer Night" Goring Thomas
Mrs. Luckstone-Meyers.
Duet, "La ci darem" Mozart
Miss Minnie Diltthey and Mr. O'Mahony.
Song, "La Rosa" Tosti
M. Victor Clodio.
Harp solo, Irish rhapsody Carusi
Miss Inez Carusi.
Aria for soprano (La Reine de Saba) Gounod
Miss Hirschfield.
Ballad Selected
Mr. Harry Pepper.
Recitation, "Zingarella"
Mrs. J. Ray Logan.
Irish melody, "Oh! Blame not the Bard" Moore
Mr. Edward O'Mahony.
Grand trio, "I Lombardi" Verdi
Miss Linda Holmes, Mr. Victor Clodio and Mr. O'Mahony.

Mr. O'Mahony, as was to be expected, gave a very fine performance, and his efforts were ably seconded by his support, Mrs. Luckstone-Meyers, Mr. Pepper and Mr. Clodio all contributing most enjoyable solos. Miss Minnie Diltthey made an excellent impression; she has a light soprano, flexible and of good quality, and she has evidently been well schooled in Mrs. Murio-Celli's charming waltz song, which was admirably suited to her voice; she received a triple recall. Miss Hirschfield is another promising young singer, who has evidently been well schooled, and Misses Holmes and Carusi were also well received.

Pupils of Kate Marvin Preston.—The pupils of Mrs. Kate Marvin Preston, a New Haven piano teacher, tendered her a complimentary concert last Thursday evening. The concert was largely attended and was a highly enjoyable affair.

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MUSIC SENT FOR CRITICISM.

Otto Sutro & Co., Baltimore.

PIETRO MASCAGNI *Mama, non Mama*

The favorite song, "He Loves Me, Loves Me Not," is put forth in folio size, and in the key of C minor, with English and Italian words and accompaniment for the piano.

Charles T. Howe, Columbus, Ohio.

C. T. HOWE *Berthalie Waltzes.*

A set of melodious waltzes, with introduction and coda is here given, which will prove useful for dancing purposes, and may therefore become popular.

Oliver Ditson Company, Boston.

JOSEPHINE GRO *Grasshopper Dance.*

This is a transcription for the piano of the dance in schottische tempo, which occurs in "La Cigale," made in such a manner as to be easily rendered by any ordinary dance music player.

Diaz et Jornet, Saint Sebastian, Spain.

J. M. ECHEVERRIA *Etude Caprice.*

This is a short piece in G major for the piano, which is not difficult to execute. It is light and delicate in general character, and will prove interesting as the work of a Spanish composer. The same may be said of the "Serenade Espagnole," from the same hand, which, however, contains a long cantabile phrase that stands in marked contrast to the fantastic and capricious passages that are the chief features of these pieces.

Carl Simon, Berlin.

THEOBALD REHBAUM *Agnus Dei.*

A portion of the Catholic mass is here published as a separate piece, in octavo form, the vocal parts being engraved and printed as single parts (as usual in Germany). A short score is also given to aid the conductor. As this is merely a condensed reproduction of the vocal parts, the piece is evidently intended to be sung without accompaniment. The harmonies and vocal progressions are smoothly conducted, and no hazardous progressions are attempted. Hence little risk attends its unaccompanied performance. The style is churchly, dignified and restrained.

WILHELM BREGER *Niss Puk.*

This is the third number of a collection of three part songs for a four part chorus of mixed voices (a cappella) with words by Willatsen. "Da schlage denn doch das Wetter drein," which will form a valuable addition to the repertoire of our many vocal societies.

Hutchings and Romer, London.

GUSTAV ERNEST *"In the Playground."*

This piano piece is styled a sketch for little players. It is a tripping little melody (consisting of phases of one or two bars in length) with an artless accompaniment. Although the piece is simple, and evidently designed for young pupils, it still wants some critical revision before it can be as useful as desired in American schools, for (1) the English fingering is marked, (2) the left hand must frequently play chords of the seventh and sometimes stretch a whole octave, which may prove too much for the little hand of a "little player," (3) passages are grouped as triplets which are not triplets, and (4) beats having a strong accent are subdivided by quick notes, and those without accent in the same passage have but one note. Such direct contrasts only serve to confuse a child's notions of rhythm before these are well set. It is better to give a boy a march with a bold and well marked rhythm and a girl a graceful dance form, with a regular though less strongly marked accent, and in which all quick notes are placed on the weak or unaccented beats. In all other respects the piece will prove acceptable.

E. Ascherberg & Co., London.

EUGEN WOYCKE *Piano Album.*

We have here a collection of compositions for the piano by a resident of Edinburgh, Scotland, which will repay perusal. The various pieces are entitled: "Fantasie Etude," "Nocturne," "Legende," "Barcarolle," "Sonate Dramatique," "Sonate Romantique," "Sonate Poétique," "Jacobite Air," "Schubert's Forelle" and "Fugue à 4 Voix."

The Fantasie Etude makes a free use of the arpeggio. The Nocturne in E minor has the general appearance of an easy nocturne by Chopin, without being in any sense a plagiarism.

The sonatas are particularly interesting. The Jacobite air is a study for the left hand alone, consisting of the familiar melody "Charlie is My Darling," accompanied by a continuous series of rapid runs, consisting of chromatic passages, scales and arpeggios. Schubert's "Die Forelle" is planned similarly.

The Fugue in C major is short (two plates), but will serve to introduce young pupils to this elaborate contrapuntal form; for the subject whenever it appears is printed in large notes and all the other parts are given in small notes. Modern piano music tends more and more to become shapeless, or to consist of simple melodies overdone

with highly elaborated accompaniments. In consequence some assistance seems required by many piano players who have attained considerable reputation as executants whenever classic forms are attempted by them. A few years ago a European performer executed Schumann's well-known Nachstücke in F in public in New York in such a manner as to convince hearers that he did not know that a canon in two parts existed in the middle portion. (Students may see this piece arranged as a quartet anthem, with Latin words, at Schirmer's publishing house in Union Square, which will serve to illustrate the formation.)

Mr. Boekemann, the celebrated piano teacher of this city, was so deeply impressed with the necessity of giving aids to students of polyphony that he went to very great expense in inventing and perfecting a style of printing Bach's fugues in several colors. Every subject, counter-subject, &c., in the double and triple fugues of this great master appeared in its own tint. These publications are valuable contributions to schools of music. They are not so well known as they deserve to be, and their sale can hardly have repaid Mr. Boekemann for his large expenditure, and the great pains taken to analyze such complex works, and present them so clearly to the eye that the marvels of their construction may be at once appreciated. Therefore one seizes this opportunity of drawing attention to them. Amateurs and others not having leisure to take a course of counterpoint and fugue may be able to comprehend the art of construction and estimate duly the value of elaborately designed works by the aid of such devices and should avail themselves of the advantages here offered. Eugen Woycke has put forth some sonatas, which will be noticed subsequently.

Novello, Ewer & Co., London and New York.

HENRY WIDMER *Fair Olivia.*

Schubert's "Who is Sylvia?" is here found set for a four part chorus of mixed voices with piano accompaniment. The arranger has carefully avoided mutilating Schubert's lovely song, and presented faithfully the musical ideas in this new form. So successful has he been that when the piece is unexpectedly heard (as when introduced as portion of the incidental music to Shakespeare's "Twelfth Night" at Daly's Theatre), lovers of the work are not annoyed by alterations (which, however beautiful, would destroy its verisimilitude), but listen to it with pleasure.

Yet Mr. Widmer has not merely made three vocal parts by tracing three melodic threads through Schubert's harmonic accompaniment, and produced a formation in the style of an ordinary German part song, but has caused the four choral divisions to enter sometimes isolatedly and respond antiphonally to one another, in the style of the English glee or later madrigal writers. In this particular, moreover, he has not striven to show how cleverly he can construct imitative counterpoints, and proceeded so far in this respect as to destroy the comparative simplicity of the lyric form, but has exercised a restraint that is commendable. The effect when sung very softly and unobtrusively on the stage is particularly good. With a skillful conductor it might be made equally welcome on the concert platform.

ARTHUR GOODHART *The Eton College Hunt.*

The attempt to bring music into the curriculum of our colleges and universities generally has not as yet been attended with signal success. When glee clubs are formed by the students themselves, and anything approaching real art is attempted, it is not unfrequently discouraged by the faculty and trustees, and at the social meeting of graduates, college songs are preferred and commonly demanded. The nature of these anyone may learn for himself. It is here sufficient to say that they do not ordinarily rank in any sense with such a chorus as this "Eton College Hunt." They frequently detract from the reputation of learned institutions, some of whose senior members do not scruple to boast of their ignorance of the only classic art of the nineteenth century.

If any body of men wishes to find a breezy, quick and enlivening chorus, let this "Eton College Hunt" receive immediate attention. It is as manly and refreshing as an athletic game; as healthful and animating as a turn with the gloves. It is natural and spontaneous, being free from odd, extraneous, farfetched intervals and strange or unexpected modulations and harmonies. The range of the melody is not so great as to distress members of the freshman class, whose unformed or unsettled throats soon give forth the raucous tone, that distresses physicians and others well acquainted with the delicacy of the larynx at the period of adolescence, and the danger to future health from overstrain when the voice is as yet undetermined. The words are by Arthur Benson, and the song is dedicated to the master and whips of the Eton College Hunt. The solo parts may be sung in chorus. The chorus parts are easy and the one high holding note may be omitted ad libitum.

Chappell & Co., London.

F. VIVIANI *On Angels' Wings.*

The words of this song are semi-religious and semi-poetical; they narrate a tale, and also speak of the psychologic process of repentance for sin. But the imitation of Miss

Procter is not very satisfactory. The structure of the poetry differs in nothing from that of an ordinary mother goose melody; and the music differs in nothing from the ordinary ballad. All is trivial and hopelessly weak. Yet nevertheless it is in the style which largely prevails at present. It serves for offertory solos in our churches, and forms a large part of the repertoire of vocalists seeking engagements. Its style a young composer should shun, and take as a model an oratorio song by Spohr, Mendelssohn or some other serious writer, whose accompaniments are well written for orchestra (and not for piano in the style of the guitar) and sound respectable when delivered on a church organ, and are always interesting in themselves alone. This song, however, makes a claim to more than real respectability, for the title page proclaims in large letters that it is adapted to the "celebrated melody of the silver trumpets." Much has been said about the wonderful effect of the silver trumpets in St. Peter's at Rome; but comparatively few persons have heard them. If this song gives a note for note transcription of the melody, so much the worse for its reputation. The inference that one immediately draws is that travelers hearing the resplendent tones of a pair of well attuned trumpets in such a splendid musical palace as a vast cathedral, are so entranced by the marvelous effect as to ignore the intrinsic worthlessness of the music played. The tone of a veritable trumpet is unknown to the American amateur.

When the symphonies of Beethoven are heard in the States the trumpet parts are played on cornets, which detract so greatly from the effect intended as sometimes to lead one to wish the trumpet parts were omitted altogether. It is hardly possible to believe that the melody of this song was ever created for a real trumpet—that the composer had any such instrument in his mental vision while inventing it; for the music is in a different tonality. The fourth sound of the scale as a dominant seventh is here dwelt upon at will, and is made to descend one semitone to the third sound of the scale in a manner that seems revolting when we think of the innate dignity of this noble instrument.

The melody itself is in other respects unworthy trumpet utterances. No such sickly, namby pamby, mawkish sentimental phrases were ever written by a truly great master for the instrument which Handel used in his spirit stirring songs "Why do the nations," "The trumpet shall sound," "Let the bright seraphim," &c. The symphonic writer mentally reviews his instruments as so many characteristic voices, as a dramatist beholds his various personages; and it no more occurs to the former to give a flute passage to a trumpet than it does the latter to put a speech suitable to a child in the mouth of a king.

The French Association of Artists Musicians.

The general meeting of this society took place May 17 at the Conservatory, Paris. This was a celebration of its fiftieth year of existence. It was founded in 1843 by Baron Taylor and forty-six associates, among whom were the Marquis de Louvois, de Berton, Auber, Halévy, Meyerbeer, Manera, Berlioz, Adam, Onslow, Carafa, Habeneck, Herz, Kastner, Thalberg, Dorus, Tulou, Zimmermann, &c. The society started with a capital of 500 francs, and during its half century of life has taken in 5,850,000 francs. The five societies founded by Baron Taylor, for Artists of Drama (1840), Artists Musicians (1843), Artists Painters (1844), Industrial Artists (1849), and Teachers (1858), have now an income of 486,127 francs, representing a capital of about 15,000,000 francs. The five societies have expended in pensions and relief 9,333,008 francs. Respecting the Society of Artists Musicians the receipts for the past year were 218,044 francs, or 25,000 francs more than in the previous year. The new members chosen for the committee in place of deceased and retiring members were, for five years, Messrs. Migeon, 150 votes; Papin, 150; Bannelier, 150; Carré, 150; Madier de Montjau, 149; Lozier, 149; Arthur Pougin, 147; Polonus, 147; Callon, 143; Tubeuf, 140; Parès, 132; Papaix, 125. For three years: Pickaert, 116 votes. For two years: Emile Lambert 113 votes. For one year: Viseur, 111 votes, and De Boisdeffre 102.

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MUSIC AT THE WORLD'S FAIR

FIFTH COLUMBIAN LETTER.

Meagre Musical Events of the Week—"The (Musical) Wanderer" At the Fair.

THINGS THAT EVERYONE WHO IS MUSICALLY INTERESTED SHOULD SEE—QUEER MUSIC AND USE OF THE VOICE IN THE CHINESE THEATRE—STRANGE MUSICAL RITES OF THE "CABLE" INDIANS FROM VANCOUVER—ODDITIES IN MUSICAL IMPLEMENTS IN VARIOUS NATIONAL DEPARTMENTS—OUTLANDISH SONGS AND DANCE MUSIC IN THE ALGERIAN THEATRE—WORKS OF NOTE AS WELL AS NOVELTIES TO BE SEEN IN THE WONDERFUL MUSIC AND BOOK PUBLISHERS' EXHIBIT IN THE GERMAN BUILDING—M. STEINERT & SONS COMPANY'S BEAUTIFUL AND INSTRUCTIVE LOAN EXHIBIT OF ANTIQUE MUSICAL INSTRUMENTS AND MANUSCRIPT FACSIMILES.

LAST week were the seven fat-fleshed and well-favored days in music given us. This week we have had seven as ill-favored and lean-fleshed days—in as far as music is concerned—as could well be imagined.

A repetition of the "Wagner" program and the first concert by the "Children's Chorus" is all that there is of note to chronicle. Of the first it can be said that it was not up to the standard of the first rendition of the program. All seemed to be in a listless mood, and with the exception of "Siegfried's Death"—which was nobly done—all was tame. Even Materna seemed to have spring fever. For the second time the program announced "Waldweben" as being from "The Walkuerie," whatever that is. Such slovenly errata should not be allowed in the Columbian programs. The children's program was as follows:

Chorus, "The Heavens Resound".....Beethoven
Songs—
"Mother Darling".....Reineke
"Rippling, Purling Little River".....Gilchrist
"Evening Prayer".....Randegger
Overture—
"William Tell".....Rossini
Columbian song, "Land to the Leeward".....Arthur Foote
Solo and chorus, "Largo".....Händel
Fantasia for violoncello and orchestra.....Servais
Mr. B. Steindel.
Songs—
"The Little Star".....Foster
"Lullaby".....Foster
"Vocal March".....Becker
"Invitation to the Dance".....Weber-Berlioz
Song, "Voices of the Woods".....Rubinstein
Columbian song, "Freedom Our Queen".....John K. Paine
Words by Oliver Wendell Holmes.

Three of our native composers appear on the list and the children seemed to like them very much, and sang them with zest. For the first time the Festival Hall was filled with an eager throng, and the 1,200 little warblers made very sweet music. This interesting the little ones is the best feature in the Columbian musical scheme, and I can do no better than give the little speech of President Higinbotham addressed to the juveniles after the serenade at the Administration Building on Saturday, May 27: "I desire to thank you for this expression of the art so beautifully represented by the melodious sounds that are the effervescing of a period in life that, to me, is the gentlest and purest.

"The sweet music which you have caused to reverberate through this magnificent dome will, through your lives, continue to live long after this structure has been resolved back into its original elements and has a place only in history. Long after its creators have been forgotten will your sweet music continue to reverberate in the higher, grander

arch of heaven, far beyond our feeble ability to hear and understand.

"I wish to thank you for the patience and persistence with which you have pursued your work. We recognize that you are performing well your part in this culminating, crowning glory of our time.

"Without art, industry and music this work could not have been accomplished. We love them all, and especially the latter."

On Sunday, May 28, the first "open" Sunday, Sousa's Band gave the two following programs to the throngs on "the Plaza":

AFTERNOON AT 3 O'CLOCK.

Overture, "Zampa".....Herold
Sacred song, "There Is a Green Hill Far Away".....Gounod
Suite, "Peramors".....Rubinstein
"Songs of Grace and Songs of Glory".....Sousa
Meditation on prelude of Bach.....Gounod
Mosaic, "Faust".....Gounod
Hallelujah Chorus.....Händel
"Hail, Bright Abode".....Wagner
Fantasia, "In a Clock Store".....Arsh
March, "Semper Fidelis".....Sousa

EVENING AT 8 O'CLOCK.

March, "The Belle of Chicago".....Sousa
Overture, "Semiramide".....Rossini
Hymn, "Nearer, My God, to Thee".....Mason
Incidental music, "Henry VIII.".....Sullivan
Euphonium solo, "Hercules".....Bassini
Mr. Raffyolo.
Hungarian Rhapsody, No. 2.....Liszt
Waltz, "L'Étoile, Polaire".....Waldteufel
Cornet solo, "Caprice de Concert".....Hartman
Mr. Herbert Clarke.
Gems from the works of Mendelssohn.....Mendelssohn
Coronation march, "Le Prophète".....Meyerbeer

The popular concerts have been in the main a repetition of the "free" programs of the last two weeks. A concert of the loved melodies of the people would certainly have been in order on "Decoration Day," but, had it not been for the open air bands, not a national tune would have been heard. Let all be patient for but a day or two, however; all will be well when the immortal perpetrator of "Comrades," "Oh, What a Difference in the Morning," "That Is Love," and "He Never Cares to Wander From His Own Fireside," who is even now on his way to us, arrives. He is doubtless one of the great musical notabilities invited to grace the occasion. There was no free concert on Tuesday, and as the larger hall required a great deal of extra work for its completion, the concerts were given in Music Hall the remainder of the week. A grand concert is being planned in honor of the Infanta, to be given in "Recital" Hall on Tuesday morning, June the 6th. The attractions have as yet not been announced. The well known Hoch and Deutschmeister band of the Fourth Austrian infantry regiment (one of the favorite bands) of the Emperor will play from now on in the very picturesque "Alt-Wien" in the "Midway Plaisance." They have a couple of Hungarian dulcimer players there who are well worth hearing, particularly by such as have never heard a good player on that peculiar instrument.

Father Bach with his band from Milwaukee has been playing there up to this time.

Interesting Washington Musical Relic.

In the Virginia State Building, called "Mount Vernon," is to be seen the identical harpsichord used by the beautiful Dolly Madison, also a facsimile of the harpsichord presented by Washington to his adopted daughter Nellie Custis.

Irish Music at the "Irish Village."

Those who like jigs and reels right well done should go to the "Irish Village" and hear Michael Touhy play the pipes and Johanna Doherty and Michael Gibson work the accordion with great skill. The "Ould Sod" is the home of skilled accordionists, and these parties produce quite remarkable effects on their simple instruments. Bridget

McGinley and Patsy Brannigan do some marvelous jig, reel and other national dancing that is highly artistic and music in itself.

Tom Moore's Birthday Celebrated.

Last Sunday in Central Music Hall was celebrated the 114th anniversary of the melodious Irish poet's birth. William Middelschulte played a medley of Irish airs on the organ, and some excellent ballad singing was done. It was quite a treat to hear "O Where's the Slave so Lowly?" "The Low Backed Car," "Erin, the Tear and the Smile," "Believe Me, if all Those Endearing Charms," "The Meeting of the Waters," "The Harp That Once" and that old but still lovely melody, "The Last Rose of Summer" (composed, as is well known, in the Vale of Avoca, in front of Parnell's home, "Avondale"). The cultivation of these national melodies is warmly to be advocated in every nationality in America, for the more of it we have the more shall we belikely to have a school of composition of our own.

There is no music under the sun that cannot be heard in Chicago in these days.

Music in the Egyptian Temple of Luxor.

Some quite remarkable and (in a way) skillful playing can be enjoyed in the temple in the "Street in Cairo" by twelve dusky youths and maidens on very old harps of that country. Some of the weird chanting is also quite fascinating. The "Muezzin," or priest, in charge of the Mohammedans does some fanciful intoning, and from the minaret Oriental recitative is dispensed to the faithful and their guests.

Spanish Band Coming.

Mr. De Puy de Lome, the Spanish commissioner, has offered the services of the band of the Twelfth Infantry of Spain from the Spanish Government to the director. It is one of the finest bands in Spain, and it is to be hoped that Director General Davis will accept the offer.

Russian Music at the Russian Banquet in the Auditorium.

On Saturday, May 27, Serat Rigi, who has been training a Russian band of fifteen pieces, played some very characteristic national melodies, and Miss Olive M. Hudleson sang Rotschoub's "O Tell It Her."

Algerian Music at the Algerian Theatre.

Lovers of the discordant in art can have their ultra modern school tastes gratified by the dusky minstrels from the place that Saint-Saëns loves to sing. Plenty of clashing iron and brass, rude fiddles and drums, gongs, skin-covered calabashes, wild, spasmodic and blood disturbing yells and howls, coupled with contortions and monotony of movement form an ensemble of ideal hideousness well nigh unequaled on the grounds. Their rude attempts at an occasional song are hugely entertaining. The music has melody of an upside down character and continues without any cadence, division or close, and could seemingly, if necessary, go on forever. I have noticed a marked resemblance between the musical implements of Algeria, China, Siam, Africa, India, Ceylon and other Eastern and Oriental countries. In the India Building Ravanastroms, or primitive fiddles, can be bought, and in the Chinese Bazar, in case your soul yearn for ideal poetic expression, you can purchase a Gee Sin, or fiddle, a Kee Da, or little trumpet with a tone that is a cross between a bagpipe and a coarse oboe; should your imagination soar still higher, buy you a Loar, or gong, with which to pound away blue melancholy. The Boad, or cymbal, completes the grand symphony organization of the theatre. It dins away from morn till night, and I confess I like it nearly as well as some music of the advanced school. In the bazar they likewise sell a little instrument in appearance somewhat like a zither and called Yong Kaum (harp).

The drums mostly look like little kegs with skin or thin wood for a head. Their plays are all music dramas and

quite according to the Wagnerian system; *i. e.*, the musicians are the busiest people in the whole affair, as every sentence is made emphatic by an appropriate thought in the orchestra, and every situation and scene and the entry of each individual are accompanied by a veritable "leit motif." I wonder if Wagner ever heard a Chinese theatre in full operation? If he did then much is explained. Again, their melody is continuous, seemingly never ending and so wrapped up are the performers in it that I noticed that they could not go on without each one having his own particular thump or squeak from the orchestra.

The use of the voice in early Italian, as the falsetto and all artificial methods of using the organ, is steadily employed. Rarely is a sentence delivered in a natural tone of voice. Exaggeration and parody of expression reign supreme. I had no idea that so many of our operatic principles came from the dear old home of conservatism—China. The Chinese theatre is 'way out of sight, and I think them infinitely more entertaining than some of our operatic companies. I was so fortunate as to be favored with a private hearing by the Kee-Daist, or horn player. He chose one of those touching national airs, and so true to nature was it that I thought much on my long lost dinner at sea. Ah, there's nothing like nature in art! Every musician should attend this show, especially if lacking in deep soulful expression.

In the marvelously interesting monastery of "La Rabida" there are four bells that have a deep interest attached to them in connection with the history of our country. The first in importance is the "Bell of the Fig Tree," from Viga Viaja in the interior of San Domingo. It was the first known bell of America, and got its name from the fact of being found in the branches of a fig tree which had grown up through the tower and lifted it with it. What is supposed to be the first church bell of the country is right next to it. It is marked 1495 (?), was probably cast in Santiago, and hung in the old church of Jacagua. In the same case is the veteran chapel bell of Santa Cerro in San Domingo. These relics will well nigh remove the feeling of this being a young country.

Two very battered looking gourds in a case above are labeled "Gueros," or native musical instruments of the time of Columbus, made out of gourds and used, as the explanation says, to accompany brass instruments.

The Oldest Bell in Illinois.

In the Illinois Building is to be seen the first bell that ever rang out over the prairie country. The old Catholic mission of Kaskaskia received this bell from King Louis of France in 1789. It was cast in Rochelle, France, in 1741, and was never taken out of Kaskaskia until now.

Strange Incantations of the "Cable" Indians from Vancouver.

One evening I went down to the far southern part of the grounds to the camp of those still genuine idol worshippers and pagan natives, the "Cable" Indians, from Vancouver, British Columbia. When the sun goes down they begin a rude song service that with slight intermissions is kept up until about 10 o'clock, with tom-toms, primitive instruments of percussion, a rude pipe and a weird, monotonous chant-like singing that is absolutely unlike any other I have ever heard.

This song grows in intensity until it reaches a point of frenzy, and by this means the evil spirit is driven out and the house freed from his molestation. Here our native composers can make a study of aboriginal American music, such as genuine and unadulterated by any science or art. The reading melody in as far as I could catch it ran as follows: e e e e e e e e — c a c a c a a a—with a number of inversions or variants of that motif. It will be noticed that this theme is like that of the well-known "Kinder Symphonie." The rough houses are surrounded with huge and roughly carved and colored images, and in the interior the door posts and main timbers are also composed of hideous gods. Here is to be noticed again, as with the Chinese actors and singers, the total absence of any natural or healthful use of the voice, and a total lack of anything approaching to what we understand to be expression. A ramble among all these curiosities—in some way connected with our art—will prove of benefit to all. Some of the sweetest and richest sounds on the grounds come from the chime of bells sent by the Emperor of Germany. Why is it that we cannot find bells as successfully in this land as do makers abroad? A beautiful peal of five bells, from the Imperial Russian bell foundry, can be inspected in the Russian department in the Liberal Arts Building. There are many other curious things of interest to the musician at the Fair, to which I will call attention from time to time.

Examinations of the applicants for appearance at the national concerts to be given by the National Committee on Music in the Woman's Building will be held by the State Advisory Board of Illinois on June 2 and 3, at 2120 Prairie avenue, Chicago. All applicants for appearance must be examined by the respective State boards before approved by the head expert jury at Chicago. There is quite a long line of red tape to be followed before the desired end is reached by the candidate, but it is to be hoped that the scheme will do some good, as only deserving and quasi-unknown talent is to appear.

Pointers on the Music Publishers' Exhibit in the German Building.

There is a large germ of truth in Dr. Dvorák's assertion as to the inevitable influence negro melodies are to exert on our national music. The minstrel troupes have settled that for us. By-the-bye it is not strange that no one has thought of giving real old-time minstrelsy at or near the Fair? If what the great Bohemian says is to be true, we had better get right down to business and hear and study these tunes. The semi-barbarous strain running through all pure blooded Muscovite music can be read on the open page of many new partituras in the exhibit of the house of M. P. Belaief, of Leipsic. Now, why do we have an eternal ritornella of the same works, week after week, in the popular concerts, when such an interesting collection of novelties by the Russian school alone is available instead of the eternal Tschaiakowsky. With my own eyes I examined the scores of

"Le Prince Igor".....A. Borodin
Quatuors.....
"Scheherazade" ("Mille et une Nuits").....Rimsky-Korsakow
(Suite Symphonique.)
"Mlada" (opera and selections).....Rimsky-Korsakow
"Conte Feerique".....
Suite for strings.....A. Glazounow
"La Mer" (suite).....
(Dedicated to the memory of Wagner.)
"Elegie à la Mémoire d'un Heros".....A. Glazounow
"Fête Slave".....César Cui
Suite pour violon.....
Quatuor Slave.....Glazounow
Suite Concertante.....
"Lighgo" (Tableau Symphonique).....Joseph Witthol
Third Symphony, op. 33.....Korsakow
Orchestral scherzo.....A. Kopylow
Mazurka, "Scène Rustique".....Lladow
"Elegie".....N. Sokolow

There is some very taking music also in Tschaiakowsky's setting of Puschkin's "Eugen Onegin," *e. g.*, the polonaise; but we are not going to have any novelties in music at the Fair, and the choral selections are the same old chestnuts, with not even a spice of advanced ambition in the make-up of the programs. Has nothing new and of worth been produced during the last decades, or since the middle of the century, that Mr. Tomlins gives us the same old story of the last two seasons of concerts over again as his great Columbian choral scheme? Fie on such a thin-blooded, old womanish program. Thomas gives us nothing of the Italian school, and the excellent compositions of Sgambati, Mancinelli, Boito, and an even younger and more recent school of Italians are entirely slurred over. What's the matter with Bruell, Spohr, Goetz, Reinecke, Rheinberger, Smetana, Cowan and a score of others, whose works for orchestra Mr. Thomas plays not at the Fair, but rather repeats some dry old variations some four or five times in a very few weeks? Again, I have appreciated the complaints of scores at the popular concerts, that they do not wish to listen to a never varying series of orchestral concert selections, and that they desire to hear the numerous fine vocalists, pianists, violinists, vocal quartets, and well known and popular artists in all branches of the musical profession. These performances, many claim, should be interlarded with the orchestral works, and thereby the much more widely awakened interest of the people would be secured.

I am not now expressing a mere personal opinion, but one uttered all around me at every concert I have attended. Very few of the soloists of the country take any interest in the musical scheme, but I think all would have appreciated an invitation to play or sing, and would have done so willingly and just as gratuitously as Mr. Paderewski. Some very useful things, unknown to me at any rate, I found in the Verlag of A. Maier, in Fulda, namely, "Eight Organ Sonatas," by Dr. Wilhelm Volckmar and another opus by him, "Eleven Organ Sonatas." They are melodious, well constructed and good practice. The art of pre-luding, interluding, and postluding, so illy practiced in this land, would be fostered by using more frequently such works as Volckmar's "Vorspielbuch" and such studies cultivate improvising. Schmidt sends some pretty pieces: "Dix Pièces pour Orgue," by Charles Salomé.

Breviarium, Graduale, Cantus, Missale, Antiphonarium Romanum.

The house of Friederich Pustel in Regensburg (Ratisbon) exhibits a very elaborate collection of all books necessary for the service of altar and choir of the Roman Catholic Church. Particularly noteworthy are the following: "Graduale de Tempore et de Sanctis—Tonus Primus et Secundus," "Proprium Missarum de Tempore," with useful notes on de modo utendi graduali Romano (with the songs of Pauli V.), "Missale Romanum," according to Clementis XIII., Urban VIII. et Leonis XIII.

There are beautiful copies of the "Cantus Passionis," and a sumptuous "Antiphonarium et Psalterium Juxta Originem Breviarium Romanum" (quæ sub auspiciis cum cantu Leonis XIII.)

All of these should be of interest to musicians of the Roman Catholic faith.

Breitkopf & Haertel's Fine Exhibit.

While the music houses in general do not seem to have grasped the opportunities of the occasion to any fitting extent, our American houses not offering much of an attraction to the musical pilgrim, the ancient and honorable house

of Breitkopf & Haertel makes an exhibit that is a crowning glory to any business. I will specify a few of the great works on their shelves. Their exhibit is with the Buchgewerbliche Kollektiv Ausstellung des Deutschen Reiches, which is in the highly original German National Building, and the most attractive feature in the German department is that one is welcome to examine everything to the heart's content.

Some of the Works.

I. A beautiful partitur of "Iphigenie en Aulide" (Simon Richault, editor, Paris).
II. A beautiful partitur of "Franciscus," op. 35, Edgar Tinel.
III. The complete works of Emperors Ferdinand III., Leopold I. and Joseph I., with a very interesting preface. Edited by Guido Adler. Published by Ministry of Culture and Education, with Artaria & Co., Wien.
IV. The works of Frederick the Great. Edited by Philip Spitta. Herein are contained the better of his 121 sonatas and numerous concerti for flute.
V., VI. and VII. Must be classed as the greatest achievements ever accomplished by any publishing house in music, viz.: (a) Petri Aloysii Praenestini Opera Omnia, Tom. XXX.; (b) Saemmtliche Werke von Johann Sebastian Bach, Tom. XXXIII.; (c) Saemmtliche Werke von Heinrich Schuetz, Tom. X.

A highly fascinating volume is "Die Oper" (The Opera), from its first beginning, up to the middle of the eighteenth century. This is one of the noble publications of the "Gesellschaft für Musikforschung" (Von alteren praktischen und theoretischen musikwerke). The full scores of many remarkable and but little known operas are embodied in this work, and it will well repay a careful examination. A few of these works are:

"Eurydice".....Caccini (detto Romano)
"Dafne".....Gagliano
"Orfeo".....Monteverde
"Il Giasone," 1649.....Francesco Cavalli
"La Dori," 1663.....Marco Antonio Cesti
"Armide," tragédie mise en musique, 1686.....
"La Rosaura" (MS. in British Museum).....Alessandro Scarlatti
"Ludovicus Pius" (Louis the Pious).....Georg Caspar Schuermann
First performed in Braunschweig, 1726. Published from an old manuscript in the possession of Hans Sommer.

I call the attention of musicians to these books, for a careful perusal of them will be a treat to many who have not traveled extensively or seen the originals, or do not possess the scores. The music at the Columbian Exposition is not a mere imperfect series of concerts, but rather just such an eclectic ramble as the one I describe in this letter.

"The Spectorium" to Go into the Hands of a Receiver—Unfortunate Ending of a Great and Artistic Enterprise.

In spite of the affirmations made by Mr. Frederic Archer to me last week, I am sorry to have to announce that the great scheme, "The Spectorium," of which so much was expected, has sunk under the insurmountable magnitude of the financial side of the question. It has taken \$800,000 to bring the scheme thus far; the liabilities amount to \$350,000, and against that amount but \$50,000 can be placed as assets. Judge Tuley on May 31 appointed the Chicago Title and Trust Company receiver for the Columbia Celebration Company, as the concern was called in business. Steele Mackaye was the originator of the projected spectacular play entitled "The World Finder." This denouement has been sudden and is regretted universally, as much was expected, both in the way of pleasure and artistic profit, from the elaborate scheme.

This is the first decided failure of note in any way connected with the Exposition season. The gigantic skeleton of the building stands menacingly lowering over the Fair walls, a lasting admonition to all to exercise reasonable economy. This moreover removes, I suppose, the possibility of Seidl's coming here this summer.

Press Passes to the Fair to Be Overhauled.

In other words, the authorities seem to feel that the representatives of the press have in many instances done more harm than good, and have likewise overstepped their authority in making many uncalled for statements. It is therefore intended to revise Major Handy's press list and may be lop off the heads of some of the supposed offenders. This might, however, be a case where the application of the policy of "Let bad enough alone" would be as good a one as any.

Some Pictures at the Art Gallery with Musical Motives.

To dilettanti there are a few paintings of considerable interest.

In the Holland department a fine work by Schwartz, entitled "Psalm 146-9," represents a very sweet group of charity children singing a canticle to the said psalm. Also a graceful piece of sculpture—an Egyptian maiden playing upon an ancient harp of six strings.

In the German division a procession of "Confirmanden" is admirable for the musical ecstasy depicted on the countenances. It is by Edmund Massau, Dusseldorf.

In the British section are several fine subjects treating of musical subjects.

1. "Lieder Ohne Wort" is a genre—Bild—a tiny girl seated at a piano (cottage piano) plays to her doll and dog and the effect is charmingly naive. (C. Barber, pinxit.)
2. "The Wandering Minstrel," a little Italian pifferaro is true to nature. (Dobson, pinxit.)
3. Frank Dicksee's "Redemption of Tannhäuser" is one of the most ambitious compositions.
4. "The Fair Harpist," by Kennington, is playing on a beautiful harp and the pose is most graceful.

5. Leighton's "How Lisa Loved the King" (after Boccaccio) shows a finely drawn viol d'amour.

6. Lockhart's "Swineherd" is engaged in blowing a huge conch shell with evident delight.

7. "Home, Sweet Home," by Leslie, depicts a party of school girls at a fine specimen of an old harpsichord.

8. Felix Moscheles sends "Reciter in an Arab Café," who has a haunting face.

9. Carl Haag's "One of Our Ancestors" would do very well for Hagen.

10. Miss Martineau's "In Sweet Music" represents a sweet girl playing a cello.

11. Morris has two excellent pieces in—

"Sons of the Brave," being the band of the boys of the Soldiers' Orphans' Hospital (see character in faces).

"Fête Dieu," Dieppe, with fine faces of singers.

13. S. Fisher's "A Summer Night," is in Venice—an old man and his daughter play on guitar and mandolin. Most pathetic study.

The musician will profit by a nearer approach to this great sister art, and he may well gather coloring for his work in that even more subtle art of tone painting.

Morris Steinert & Sons Company Make a Grand Historical Loan Exhibit.

Without doubt, the most attractive spot to many musical visitors will be the magnificent loan exhibit of ancient musical instruments made by the above. Here the whole history and development of the stringed and hammer instrument families can be studied through all primary and intermediate stages.

Studies in the touch and peculiar style of the technic of the precursors of the "hammer-clavier" and "fortepiano."

Mr. E. A. Parsons, of New York, has charge of the exhibit in as far as making the mechanism and peculiarities of each specimen clear to the visitor. He will also give several recitals of music especially composed for the different instruments. To begin with, I do not suppose that it is known as a general thing that Bach composed the "Well Tempered Clavier" in the movable C clef; *e. g.*, the prelude paraphrased by Gounod in the "Ave Maria" is written, in the original, in the soprano, or highest position of the C clef. Another point that I wish to make very clear from the very outset is this, that Bach did not invent a new scientific method of tuning called "The Well Tempered" or "Even Temperature." I will explain myself at length. The early clavichords were what was designated as "Gebunden," *i. e.*, two or three different tones were produced not by the pressure of the tangents on the same strings, but by pressing (not striking) two or three keys operating on the same string choir. This clavichord was named "Gebundener" or "Tangent," and could not be tuned perfectly for use in every key.

"Bundfreie" (unbound) instruments were invented by the organist Daniel Faber about 1725 in Craylsheim. (The clavichord is said to have been made by Guido d'Arezzo in the eleventh century.) In this each string had its own key, thus practically making "well tempered" writing for every key a possibility. The clavichord was the favorite keyed instrument of Bach, because the tone was flexible, is pressed out and not hammered out, and can be varied in a way not possible on any more modern instrument. If you sweep the hand over the strings no sound will be emitted, but press subtly on the key and connect tones in extreme legato and you will get a naive, trembling, weak, it is true, but very singing quality of tone not heard in the "hammer" clavier. It will therefore be entirely unnecessary for me to say that it was a singing instrument only, and it would be a very good thing did pupils have to practice on it nowadays instead of on so many hand gymnasia. The "Art of Singing at the Piano," so ably championed by Thalberg, would thereby possibly be redeemed, and that were much to be hoped for, for the piano is now nothing but a pounding machine with the majority.

The clavichord in its pure and early form had no supports and was laid on a table and was portable. It is claimed that Bach by writing the preludes and fugues in every key, both major and minor, sharp and flat, established firmly the system of having one semitone to each separate key so that all could be equally freely notated, and executed in any key and in perfect tune. The clavichord had in some of its forms legs, but no pedal or stops (registers).

The second class of keyed instruments is composed of such as are brought to sound by the action of quills or leathern tangents (not of metal). These are named spinett, virginal in the table like form, and harpsichord, clavicembalo, kielfluegel in the "wing" or "fluegel" form. Many of those in the second class have two manuals (keyboards), three or even four strings to each key, and stops by means of which one, two, three or four of these strings were brought into play, thus producing what was called a 4, 8 or 16 foot tone, either alone or one with another. These instruments were capable, as can readily be seen, of making a crescendo or diminuendo in quite a different manner from those of the present. The primitive "hammer clavier" had unleathered little hammers that struck thin strings and produced very sharp tones. As there was in the beginning no liberation of the hammer after the

stroke the playing of these was awkward, requiring skill in bringing the hammer back from the string. In this variety sordino stops were used to vary the tone color.

It was left for the Vienna school of builders to remove this great difficulty and make the adequate execution of the fluent passage work of Clementi, Haydn and Mozart possible. The most noteworthy example of the Vienna school in Mr. Steinert's collection is the well preserved concertfluegel made by Nanette Stein, née Streicher, Vienna, 1816. Her father, Streicher, has been called the father of modern hammer mechanism. Gottfried Silbermann, the great organ builder, did more to perfect this mechanism than possibly any other man. The honor of the invention of the hammer mechanism has been attributed (disputed) alike to Cristofori, Italy; Christoph Gottlieb Schroeder (Schroeter), Germany; Nordhausen, Harznitz, and Father Wood, a monk in Rome. Cristofori seems to have the best established claim with some writers, and the Italian with others. In the lead seems Cristofori.

Mozart played by preference largely on a clavichord, and Philipp Emanuel Bach said, "If one plays continually on the Kielfluegel, one forms the habit of playing in one color, and the different gradations of touch, which only a good clavichord player can produce, remains hidden." The tone of the spinett is more intense and metallic than that of the harpsichord and much more so than that of the clavichord, but much less flexible than that of the latter. In the spinett the strings are crosswise to the keys, but in the more advanced clavicymbel, cembalo and kielfluegel (English harpsichord), the strings are in the same direction as the keys. The clavichord has therefore the keyboard on the long side of the instrument; the harpsichord on the contrary, like to the modern grand, has the keyboard on the small side of the case.

The harpsichord had always feet, whereas the clavichord and spinett were without the same, and were placed on a table. England made harpsichords, but no clavichords. The latter were at home in Germany and Italy. Models of the hammer mechanism of Cristofori were to be seen at the "International Musik und Theater-Ausstellung," in Vienna, in the summer of 1892, where Mr. Steinert's collection also celebrated great triumphs. These models, considering the time in which they were made, were astonishingly perfect and complicated. A very rare Collector's Beauty in this exhibit is the hammerclavier, $4\frac{1}{2}$ octaves, made by Johann Cristoph Jeckel, Worms, February 18, 1783, with four registers and with strips of cloth over all strings as dampers.

In the same classed instrument of Schneider, of Nuernberg, we find at last a complete system of damper. An interesting fact for the ladies in these days of "woman's congresses" will be the one that Nanette Stein, despite an adverse criticism of the illustrious Mozart, persevered, and became the intimate friend of Beethoven, for whom she made an especial instrument. This was for a long time in the studio of Franz Liszt on the "Altenburg" at Weimar, is now in the National Museum at Prague and was exhibited at Vienna. She was not only a fine executant and artist, but was a business woman of rare ability, and upon the death of her father undertook the management of the factory herself. A piano made by her is now in Balmoral Castle, the property of Queen Victoria.

Frederich der Grosse was a great admirer of the work of Silbermann, and several of his instruments can be seen in the Schloss Babelsberg at Potsdam. The greatest triumphs in the art of piano building have been celebrated in America, and the makers whose works usually figure in collections are John Geib and John Kearsing, of New York, John Osborn and Alphaeus Babcock, of Boston. In this most admirable and creditable collection in a beautiful square by Babcock, 1820, and one by Joseph Hiskey, Baltimore, 1820.

Many more treasures could be described in the keyed varieties alone, but when I say that there are fine specimens of every kind of instrument mentioned in this letter, I have given some idea of the value of the collection.

What a treasure such a thing is in an art centre may be judged from the following: Concerning a late performance of Bach's "Passion Music" according to St. John, I read in the Berliner "Tageblatt" the regret that there was not a genuine gamba available for use in the alto aria "It is finished." Now, were the Steinert collection in Berlin a gamba could be had! Again, I read in the same critique a complaint that the harp was used in place of the lute in the aria "Betrachte Meine Seele!" Here we have one.

To select but one specimen from among the violin family—for this letter, at any rate—a very beautiful and well preserved arpeggione, or "fretted cello," can be inspected. It will be remembered that Schubert composed a sonata especially for this peculiar and rare instrument. I hope to write about the missals and facsimiles in another letter. In one grand old MS., Antiphon, can be noticed a queer little point, viz., that there is an addendum where the original scribe has omitted to finish out his line; also, the tabs, with metal knobs attached, to facilitate the finding of the most frequently used portions of the service.

Let every musician visit and inspect carefully this glorious exhibit, for it is an honor not only to the name Steinert, but also to our country's art life and reputation. In my next I hope to finish my study of the Steinert exhibit and give cuts of the various instruments therein contained.

W. WAUGH LAUDER.

302 East Thirty-Seventh Street, Chicago, June 3, 1893.

Music in Boston.

BOSTON, June 4, 1893.

JOSEPHIN PELADAN, or Sar Peladan as he is pleased to call himself, wrote in "Le Panthée" as follows: "And you, chaffers and worldlings, each time that you go to an operetta or to a café concert you assassinate the Bihns, the geniuses."

Now no one, not even pessimistic Dr. Max Nordau, denies the ability of Sar Mérodack J. Peladan (I believe he found the name Mérodack in the book of Jeremiah, and he borrowed the title Sar from Assyrian kings); possibly he is in earnest when he writes against the operetta, as when he wears a blue or black satin doublet, arranges his hair after the manner of his favorite Assyrians, and has his entrance announced on solemn occasions—such as the gatherings of the Rosicrucians—by blasts of trumpet music, written expressly for him by a private composer.

But the Sar forgets that his proposition is reversible; that many geniuses are assassinated by inadvertently listening to operetta.

This reminds me of the first performance in this city of "The Golden Wedding," the 29th ult., at the Park Theatre.

"The Golden Wedding" was announced as "a Ballad Comedy Romance." The words and music are by Mr. Fred Miller, Jr., who, if I am not mistaken, was guilty of "Ship Ahoy," a species of entertainment which, under the skillful management of the Rev. J. M. Hill, aided by a kindly press, was played with a fervor and a persistence worthy of a better cause.

Mr. Miller's piece was first tried on a dog, and the dog happened to be Worcester, Mass. I am told that the result of the experiment was an immediate overhauling of the libretto and a postponement of the performance in Boston.

I wish to do justice to Mr. Miller's work, and I therefore wish that I could see it as it leaped from his brain, before the arrangers and the variety comedians acted as Comprachicos, and molded and burned and cut the infant into a monster. Sir Thomas Browne once imagined "draughts of three passionate looks of Thyestes when he was told at the table that he had eaten a piece of his own son; of Bajazet when he went into the iron cage; of Oedipus when he first came to know that he had killed his father and married his own mother." I add to this list the countenance of Fred Miller, Jr., when he first saw on the stage the revised version of his ballad-comedy romance.

For the piece is without form and void. I am speaking of it from the standpoint of farce, comedy or burlesque. In these latter forms of entertainment there is, as a rule, a motive; there is at least a rudimentary plot, or the chemist finds traces of a plot. In Mr. Miller's piece the plot was treated so rudely in revision that it is now shy, very shy, and it only appears in a deprecatory manner, and for a moment, in the third act.

There is Judge Blythe, the last lineal descendant of his family; he is a man of one song, and this song, although not of striking originality, is the most tuneful number and encourages whistling. There is a farce-comedy editor, Mr. Bolliver, whose lines have not fallen to him in pleasant places. Mr. Philip Fairfield belongs to "one of the best families in Boston;" his manners are easy, just as if he were in the habit of drinking champagne cocktails daily at the Somerset Club and then visiting Berwick Park.

Mr. Fairfield is also addicted to bursts of songs, on favorable and unfavorable occasions; thus, for instance, in the third act—everything happens, by the way, in the third act—while the action was resuscitated by charitable stage hands, Mr. Fairfield told in song the sad story of a policeman who shot a thief and found it was his brother, and then he assured the audience "'Twas in the moonlight, 'twas in the moonlight." (I wonder what Sar Peladan would say of this scene.)

Then there is a gaunt Englishman who is tired and stumbles over furniture. "Robert" is a wandering sailor lad, who refrains from telling his secret because it would take hours; for this noble deed he is applauded by the audience, and he is a favorite until the marvelous third act.

MANHATTAN

OPERA HOUSE.

FOR OPEN DATES, address

MR. OSCAR HAMMERSTEIN,

THIRTY-FOURTH STREET,

Bet. Broadway and Seventh Avenue,

NEW YORK.

when he is debarred by "Philip Fairfield" from marrying the pretty girl of the piece; first, because "Philip" wants her, and secondly, because "Robert" and the pretty girl are brother and sister. You see that there is no "Sieg-mund" and "Sieglinde" business in "The Golden Wedding."

Then there is Foxey, a boat house girl, and there is Mrs. Comstock, a widow, who writes tragedies and acts in them. There are some girls who are courted by a male quartet, and, very properly, the girls flirt with other men until their faithful sweethearts promise to give up singing. (To be sure, this is not reasoned out on the stage, but it suggests itself to the experienced spectator.)

These are the figures; arrange them as you please; any combination you make will no doubt be more satisfactory than the result of the labor of the arrangers.

The lines were without point. The male quartet introduced a song in which our old friends "the butcher, with his stake; the shoemaker, with his sole, and the baker kneading bread;" all, all appeared.

But I have not the heart to dwell upon this mournful subject.

I should not be surprised if "The Golden Wedding" filled the Park during the summer season.

After the success of "1492" I am prepared to accept all miracles past, present and to come.

These men and women appeared in "The Golden Wedding" and exerted themselves to the utmost: W. F. Mach, C. A. Burke, A. Mach, Dan Daly, Barney Reynolds, Jennie Yeamans, Maude Williams, Florence Dunbar and Grace Ogden.

The music of this piece does not call for attention. With the exception of the introduced variety ditties the numbers are of an artless, unpretending order. The instrumentation, I am told, was given out as contract work, and it was apparently given out in sections.

Now, why should we not have operetta written by American librettists and composers that would furnish our theatre goers with legitimate amusement? I am not unmindful of the operettas already written by Americans, nor do I here speak of their merits or faults. But why do not our younger composers turn their attention in this direction?

I am afraid that some of them think such a task beneath them. That talented composer, Mr. Edgar S. Kelley, does not entertain any such opinion, and I am glad to find that Mr. Chadwick proposes to follow in his path. If there are really any that despise the making of "dance tunes," let them reflect on the words of Paul Lindau: "Only dance music! As though it were not enough, if it be masterly; as though Teniers were not a great painter, Labiche not a great dramatic artist, because the one, as the other, preferred to exhibit great talent in a little sphere; as though it were not better to be the Cæsar of a village than the second in Rome."

Or if anyone persisted in despising operetta he should be condemned to close study of Brak's "Moderne Spieloper," in which the author quotes indiscriminately from Schrecker-berger and Plato, Ganghofer and Isaiah, Socrates, Kant, Shakespeare, Herodotus, Varro, Pausanias and Plutarch in support of his enthusiasm.

But Mr. MacDowell or Mr. Ethelbert Nevin or Mr. H. W. Parker might say: "Gladly would I write the music of an operetta if I could find a decent text." Thus might they all agree as they sat together, talking of things musical, as talked upon a time Vincenzo Galilei, Giovanni Bardi, Jacopo Corsi and other learned gentlemen of Florence.

The composers might say that well-known writers would not concern themselves with an operetta book, and the well-known writers might say that they could find no congenial subject.

There is a constant demand in certain quarters for an all pervading, dominating element of nationality in the music written by composers of the United States, a characteristic musical streak that would suggest this country, or even express it, with the bald headed eagle, Yosemite Valley, plantation life, smell of caraway seed in old fashioned meeting house, Dismal Swamp and Mammoth Cave. This class of enthusiasts would have an American operetta, subject, words and music all American.

But first, where is your subject?

Christopher Columbus has already appeared in "1492," that nightmare dreamed by Barrett and Ed Rice.

Burlesque Red Indians of the American Forest have been introduced in American and English musical farces and operettas, and the genuine monarch of the woods has been lately treated by Americans of the East and the West.

"Puritania" and "Priscilla" tell of the early days of New England.

"The Knickerbockers" is a lame and impotent version of

a good story which was suggested inadvertently, I am told, to its composer, as he once toyed at meat and asked languidly for a new libretto.

Rip van Winkle has masqueraded in operetta; and various incoherent plots have been laid in American towns and villages, in the mountains or by the coast.

What subject is left to-day that admits of character drawing, local color, pretty contrasting costumes and scenic decorations?

But why should the librettist be obliged to survey the United States with extended view? Why is he not allowed to invent country, characters, laws, morals, superstitions? Why should there be any attempt at realism? Is not Lorenzo XVII. the mightiest of the princes of Piombino? Is not the Princess Toto more interesting than any of Victoria's daughters? Is not Baron Grog more finely drawn and yet more familiar than Metternich with all his orders?

And why should not poker have been the favorite amusement of the people of Milan in the fifteenth century, or why should not the Salic law have been invented by the Javanese? Menelaus with hat box is not to me an anachronistic and therefore loathsome object, provided that the operetta or musical burlesque in which he carries the box does not make claims openly for realism, truth to nature, &c. But when the genial advancement presents me with a slip from which I learn that "the refined musical comedy about to be presented is commendably free from all horse play and gags that too often disfigure," &c.

When I then take my seat in the pit with a certain confidence in the manager's rhetoric, and the curtain rises on a jest in which "straight" and "ace high" are heard in the common speech of the court of Louis XIV.; or when members of the present board of alderman of our town are referred to in a flippant manner by well-known characters in classical mythology—then I admit I feel rebellious.

I see, by the way, that Marie Tempest is to have "a splendid part" in Mr. De Koven's new operetta, and that she rejoices in the fact that she will dress it in petticoats. She might well exclaim, "Stay me with flagons, comfort me with apples, for I am sick of tights." PHILIP HALE.

New York State Music Teachers' Association.

MR. J. F. VON DER HEIDE, the secretary-treasurer, sends us the following additional names to the official advance program of the N. Y. S. M. T. Association, published in THE MUSICAL COURIER of last week:

Mrs. Martha L. Roulston, soprano; Mr. Purdon Robinson, baritone; Mr. John E. Gregory, basso, and the English Glee Club—Miss Hettie Bradley, soprano; Mrs. Belle Irving, contralto; Mr. Harry Fellows, tenor; Mr. Frederic Reddall, basso.

The headquarters in Rochester will be at the Powers Hotel.

Mr. J. F. Von der Heide, the secretary of the New York State Music Teachers' Association, in a circular, invites the attention of musicians, teachers and lovers of music to the association's remarkable record of four years.

In 1889, the first convention, held at Hudson, was indeed a surprise in numbers and enthusiasm—a surprise even to its own members. The following meetings at Saratoga, Utica and Syracuse have served to ground and strengthen the association, to give it definite aims and an irresistible impulse. Perhaps the most gratifying thing in its short history is the willingness and even gladness of leading and representative musicians to join and take active part. Composers, concert performers and writers, not only from our own State, but from Boston and more distant places, have been glad to come as "high privates" and give us of their best.

The future is full of promise. Our record hitherto is brilliant and spotless. The sole opponent that we have is apathy. For this the best antidote is enthusiasm.

Fellow musicians, this is your association! The work that we are doing is your work. We are accomplishing what private teachers singly cannot do, and are kindling a musical interest throughout the State that will create additional business for the private teacher. Now for this we need the active support of all music teachers. Thus, you need us and we need you.

The dues for the first year, including registration fee, are \$2; dues for renewal year, \$1, which are not at all proportioned to the benefit received.

Please fill out the application for membership, and forward with remittance to the secretary. Every teacher of music and every professional musician should be a member and show his or her interest in the glorious cause by securing new members. The annual report for 1892 has been published, and is worth double the membership fee.

The fifth annual meeting will be held at Rochester, N. Y., June 27, 28 and 29, and will certainly be a most brilliant gathering.

J. F. VON DER HEIDE, Secretary-Treasurer,
Steinway Hall, New York.

Pianissimos.

SEVERAL of Gotham's leading churches omitted their second service last Sunday and will continue throughout the month of June to hold morning services only. Strange as it may seem, organists and choir singers raise no objection whatever to this plan. Walter J. Hall and his choir at the Church of the Covenant, consisting of Miss Blanche Taylor, Miss Laura H. Graves, Albert Lester King and Dr. Carl E. Dufft, finding that they would be needed at church last Sunday only in the morning, sent a letter to Peter A. Schaeffer and his choir at Dr. Paxton's church, comprising Mrs. Alice Stoddard-Hollister, Mrs. Carl Alves, William H. Rieger and Ericsson F. Bushnell, stating that they would attend evening service in a body at the latter church, and requesting Mr. Schaeffer and his coadjutors to do their prettiest. They did attend, the home choir did its prettiest, and the visitors' critical analysis of the singing was of a highly favorable nature. It would be a good thing for other choirs when at liberty to follow the example set by Mr. Hall's, for much can be learned by an exchange of visits of this kind.

Miss Ida Belle Cooley, soprano of the Madison Avenue Baptist Church, will pay a visit this summer to Mrs. Carl Strakosch, née Clara Louise Kellogg, at New Hartford, Conn. During the remainder of the heated term Miss Cooley will sojourn at Sodus, Wayne County, N. Y.

Mr. and Mrs. Carl Alves are already out of the city for the summer, being comfortably housed with their two pretty children at City Island, in Long Island Sound.

Homer N. Bartlett has just written three lovely Christmas carols. He evidently believes that Christmas is coming, and his belief is not erroneous. Prudent musical composers write away ahead of time.

An enormous crowd listened to the music in Central Park last Sunday afternoon. The handsomest woman present was Miss Madge Lessing, of Koster & Bial's. W. B. Rogers, the new leader of the Seventh Regiment Band, conducts with spirit and grace, and has already made himself popular with the masses. His cornet solo and A. George's trombone solo were the most attractive features of the program.

Julius L. Meyle, of C. H. Ditson & Co., will spend the summer with his family at Perth Amboy, N. J. Mr. Meyle has recently been chosen organist of St. Peter's Episcopal Church in that town. He was formerly organist at the Church of the Holy Communion in this city.

Miss Laura H. Graves, the new contralto of the Church of the Covenant, will go to her old home at Hatfield, Mass., for the summer.

The engagement is announced of Miss Pauline T. Guinsburg, solo contralto of the Broadway Tabernacle and of Temple Ahawath Chesed, to Morris Cohen. They will be married in September.

F. Oscar Elmore, one of Baltimore's most prominent organists, is visiting Gotham for a few days. He resigned his position at Mount Calvary Episcopal Church last April, and may settle in New York in the fall.

Miss Ruth Thompson, solo contralto of the Church of the Pilgrims, Brooklyn, is this week visiting her mother in Berwick, Pa. A. F. A.

A Wagner Lecture.—Mr. Edmund von Hagen has been lecturing in Berlin on "Wagner's Philosophy and Its Importance for the Aesthetic Form of Poetry." He described "Rienzi," "The Flying Dutchman," "Lohengrin," "Tannhäuser" and "Tristan" as five stately buildings, opposite which stood the five marble halls of the "Tetralogy" and "Parsifal," while the centre is occupied by "The Meistersingers." The lecturer was often interrupted, and when he bade the audience pay attention "to the pedagogic, didactic and eminently eudimonologic character of the diction" most of them left.

The Brahms Medal.—The medal presented by the Vienna "Society of Friends of Music" to J. Brahms on his sixtieth birthday has on the obverse a profile of the recipient, on the reverse a palm and a laurel branch surrounding a shield with a swan, and the inscription: "Sixtieth Birthday, 7th May, 1893, Society of Friends of Music in Vienna."

Beethoven Prize at Vienna.—Thirty-three composers of all nationalities have sent in works for the Beethoven Composition Prize, 1893. Among them are 1 oratorio, 1 requiem, 1 symphonic poem, 1 piano concerto, 1 cello concerto, 1 divertimento, 1 sonata, 1 horn sonata, 1 piano quartet, 2 string quartets, 2 operas, 2 cantatas, 3 piano quartets, 4 piano sonatas and 11 symphonies. The prize will be awarded on Beethoven's birthday, December 12.

W. H. v. Riehl.—The well-known writer, W. H. v. Riehl, celebrated on May 6 his seventieth birthday. Originally a journalist at Karlsruhe, he was a delegate to the Frankfurt Parliament in 1848-9, and in 1854 became a teacher at the Munich University. He composed several charming lieder, but is best known for his "Musikalischen Charakterköpfe."

Sbriglia and His Pupil.—A pupil of Sbriglia in Paris refused to pay for his lessons, stating that it was agreed that payment was to be made only after an engagement had been secured. The court decided in favor of the teacher.

Musical Items

Adele Lewing.—Miss Adele Lewing recently filled very successful engagements in Cincinnati, Dayton and elsewhere. The statement that she would play at the Indiana State Building at the Columbian Exposition, made in a recent issue, is erroneous. She will play at the meeting of the Indiana State Association to be held at La Parke, Ind., the latter part of this month. She will give a recital of her own compositions at the fair before the M. T. N. A. the first week in July.

The Kuss-Anderson Concert.—A concert was given recently at Y. M. C. A. Hall, Peoria, Ill., by E. E. Kuss, assisted by Miss Zoa Andersen in an entertaining program.

A Pupil of Wm. C. Carl.—The second of a series of organ recitals will be given on the new Roosevelt organ in the Randall Memorial Church, Staten Island (Snug Harbor), by Mr. James C. Crabtree on Saturday afternoon at 3 o'clock. Mr. Crabtree, who possesses much talent, is the organist of the church and a pupil of William C. Carl, of this city.

Women Composers.—Mrs. H. H. A. Beach, of Boston, who composed a jubilate for the Columbian celebration, is authority for the statement that between the years 1615 and 1885 women composed 153 musical works, including fifty-five serious operas, six cantatas and fifty-three comic operas.

A Journey of Observation.—G. Edward Stubbs, organist of St. Agnes Chapel, Trinity Parish, sailed on the Servia the 6th inst. on one of his triennial tours of the English cathedral choirs. The London and Oxford choirs will get the lion's share of his attention, although he intends visiting the cathedrals neglected in former trips.

Mr. Stubbs claims that St. Paul's Cathedral choir is the finest he ever heard, the Oxford choirs ranking next, and Chester, York Minster and Norwich following closely.

Dr. Martin Sings in Oratorio.—Dr. Carl E. Martin, the basso, is closing his season with a series of engagements at various music festivals. He recently sang the title rôle in "Moses in Egypt" with the Williamsport (Pa.) Oratorio Society, and last Thursday evening sang in "Elijah" with the Nyack Choral Society. He has also been engaged to sing at the Findlay (Ohio) Music Festival.

A Dramatic Bridal Tour.—Miss Louise Hamilton, a clever soubrette, was recently married to Mr. Herbert Wilson, an English actor, who is also a composer and pianist. The couple intend starting on a theatrical tour through the New England States.

Caroline Ostberg's Success at Worcester.—Caroline Ostberg's second concert in Worcester took place May 30, at Mechanics' Hall. She had the assistance of the Y. M. C. A. Philharmonic Orchestra, and Mr. Louis Blumenberg, the celebrated violoncellist. Caroline Ostberg had a perfect ovation after her singing of the aria from "Traviata." She was recalled during the evening nine times. Besides a group of Scandinavian songs she also sang the aria from "Gioconda." Mr. Blumenberg's violoncello solos drew forth great enthusiasm. Mr. Emile Levy was the accompanist.

A Mount Vernon Concert.—Professor Carl L. Praeger's concert took place at Mount Vernon last Friday evening. He had the assistance of the Mozart Club, Misses Finch, Daisy Wilson, Agnes Osborne, Messrs. Grey, Trost, W. A. Bentley. The instrumental soloist of the concert was Louis Blumenberg, the violoncellist.

The Seventh and Eighth.—The seventh and eighth recitals at the Klausner Music Institute, at Milwaukee, were given May 17 and 27, when, as usual, the artistic programs were very finely given.

Hinrichs' Opera Company.—Opera at popular prices still continues to draw large houses at the Grand Opera House. There is a nightly change of bill. Ponchielli's "La Gioconda" was sung last week in the most creditable fashion. It will be given again to-night.

A Correction.—Miss Adele Lewing, the Boston pianist, begs us to correct the statement that appeared in these columns to the effect that she would play at the Indiana State Building on the Exposition grounds. Miss Lewing will play at the Indiana State Association, Laporte, Ind., June 30. She will not play in Chicago until the first week of July, and will then give a concert of her own compositions.

Carl V. Lachmund's Pupils.—Mr. Carl V. Lachmund, the well-known pianist and composer, has every reason to feel gratified at the artistic results of his recent concert in Madison Square Hall. Franz Rummel and Materna, who were in the audience, expressed themselves as being highly pleased with Miss Eloise Shryock's performance of Liszt's E flat concerto, which Xaver Scharwenka conducted. It was brilliant, sustained and technically most admirable.

Mr. Scharwenka, too, was also delighted with Miss Shryock's work. Miss Neel, another pupil of Mr. Lachmund, was also warmly received. She played Godard's introduction and allegro, and although suffering from nervousness at the outset, played with much spirit. Altogether, considering the favorable manner in which Mr. Lachmund's own contributions were received (a poetical setting of Gilder's "Fades the Rose" and some warmly tinted

Italian sketches for orchestra) by both audience and orchestra, he must have the consciousness of knowing that his season's labor has been fruitful. The pecuniary results of the concert for the benefit of the "Tribune Fresh Air Fund" were also satisfactory.

Laura G. Beach.—Laura G. Beach, a young lady who has been looked upon for the past three years as a most promising pianist in Philadelphia, has also been devoting her attention to the organ.

She is an ambitious worker, and being of a musical temperament accomplishes much.

The Trinity Presbyterian Church of Chestnut Hill secured the services of Miss Beach some three years ago.

On Sunday evening last the first of a series of short organ recitals was given by Miss Beach at the above named church. The program consisted of the following numbers:

Fifth Sonata.....Mendelssohn
Allegretto in B flat.....Lemmens
Litany.....Schubert
"Death of Aase" ("Peer Gynt").....Grieg

Callers.—Miss Adele Lewing, pianist and composer; Miss Rose Schottenfels, soprano; E. M. Bowman; Emilio Pizzi, the composer (who has sailed for Milan); Eugene Weiner, director of the Philharmonic Club; L. Michaelis and Alfred Veit, were callers at this office last week.

Seidl Back at the Garden.—Anton Seidl and his Metropolitan Orchestra are playing at the Madison Square Garden again, the vaudeville entertainment having proved a failure. The Spectatorium in Chicago has gone to smash.

Chas. Santley in Search of Health.—Charles Santley, the famous English baritone singer, is going to the Cape of Good Hope for his health. He will start this week.

Mrs. Wagner and the Parisians.—Mrs. Cosima Wagner has reached a decision that will seriously modify the plans for the Wagner productions at the Grand Opera in Paris. It had been proposed to bring out, after "Die Walkure," "Die Meistersinger" and "Tristan." Now Mrs. Wagner says that the next work of her husband's to be produced must be "Tannhäuser," which was hissed down at its memorable first production in Paris thirty-two years ago.

Not Flesh but Stone.—When the new opera of "Phryne," by Saint-Saëns, was produced in Paris recently there was much curiosity among the audience to know how the librettist would treat the dangerous theme, particularly the trial scene, where the fair sinner is unveiled in all her unclad beauty before the admiring eyes of the judges. The delicate problem was solved to the satisfaction of the most prudish of spectators by the substitution for the heroine of a statue of Venus for which she had posed. The production of the opera was the most important event of the Paris musical season, and the Opéra Comique was packed from pit to dome.

Sembrich Captures St. Petersburg.—Mrs. Sembrich has been singing "Lucia" at St. Petersburg, and has received a great ovation. She was on several occasions recalled ten times, and the stage was literally covered with flowers showered upon her.

Musical Students in Italy.—Washington, June 4, 1893. —Mr. George W. Pepper, United States Consul at Milan, has made a report that will interest a great many Americans who propose studying music in Italy. Mr. Pepper has studied the question closely. He says the main difficulty to be encountered lies in the dishonesty of the teachers, who wish to get the pupils' money, and consequently will not give a fair verdict as to the chances of success. In all his experience he knows of only one person who was told his voice did not warrant the expense of cultivation. Another trouble is that Americans come to Italy, with a false idea as to the expense of living there. The cost of living, including lessons in Milan, is not less than \$60. Furthermore, at least two years' study is necessary to fit anyone for the stage. Then, too, social etiquette requires that a young woman be attended by a third person while she is taking her lesson. This custom is giving way, but it has recently subjected a number of young American women to offensive persecution.

The greatest number of American musical students in Italy come from New York, Ohio and California. The purity and range of their voices surpasses those of the pupils from other nations, but the fact is apparent, says Mr. Pepper, that not more than 5 per cent of them attain great success on the stage.—"Herald."

Stage Illusion in Paris.—The elaborate mise-en-scène of "La Valkyrie" at the Grand Opera is probably the most ambitious effort of the kind ever made at that theatre, where nevertheless startling effects are by no means uncommon. It is therefore not without interest to know "how it is done" in connection with some of the most striking pieces of stage realism with which the management has at a great expense sought to surpass anything of the kind previously seen. In the first act the brazier, over which is suspended the pan containing the meal for Hunding and Sieghinde, is a marvel of realism, with the flames and incandescent portions of the fire beneath. The logs which make the fire are in fact iron pipes with escapes for the flames at irregular intervals. They are partly covered by reddened flax, which forms an excellent imitation of burn-

ing coal. The remainder of the illusion is obtained by the use of red glass and the electric light.

The remarkably vivid greenness of the trees, which are suddenly brought to view when "Siegmund" bursts into his spring song, is produced by a new arrangement of green lanterns. Therams which draw the car of the goddess Fricka are real animals, in strong contrast to the ridiculous cardboard sheep which proved a complete failure at Brussels. To come to the great spectacular effect of the whole performance—the Ride of the Valkyries, which at other opera houses has been obtained by transparencies and magic lantern effects—it is done here by real figurantes, who cross the stage on mechanical horses running on inclines—in fact upon a sort of switchback railway. Numerous cloudy veils are suspended between the audience and the performers, so that the "woodiness" of the steeds is not discernible. The platform on which the horses run is a strongly built structure 27 feet high. In the great fire scene, the effect of which is far grander than that with which "Sigurd" has made us familiar, tresses of cotton wool, which burn at intervals, produce an excellent imitation of will-o'-the-wisps, while the smoke is imitated by steam, according to the system invented by Wagner himself.—Paris Correspondence London "Telegraph."

Panic in a Theatre.—Leighorn, June 3, 1893.—During the performance of "The Chimes of Normandy," at the Alfieri Theatre this afternoon, a fourteen year old boy fell from the second gallery to the floor of a stall.

His head was crushed, and he died a few minutes after the fall.

The accident caused a panic. The audience crowded to the doors in haste, and refused to listen to the assurances of the actors on the stage that there was no danger.

Before the house was cleared many persons had been knocked down and trampled. Several are suffering from broken limbs, and dozens who were severely bruised are under medical treatment.—"Herald."

Too Many "Merry Wives."—Ed. Hanslick is of opinion that the popularity of Nicolai's "Merry Wives" will prove in Germany a hindrance to the acceptance of Verdi's "Falstaff."

Giacomelli.—The death of A. Giacomelli, founder of "La Press Musicale," is announced from Paris. He was well known as a concert agent.

Leoncavallo.—At the Royal Opera House in Stockholm it is intended shortly to produce, for the first time, Leoncavallo's two act opera "Pagliacci," which in Swedish is entitled "Pajazzo."

A New Journal.—"O Mundo da Arte" is the title of an illustrated musical paper just started at Rio Janeiro.

Sigrid Frederiksen.—The Copenhagen "Musikblad" speaks in highest terms of the playing of a new Danish violinist, Miss Sigrid Frederiksen, sixteen years of age, who has recently made her début at a concert in Copenhagen, both as a soloist and also as a leader of Beethoven's string quartet in F, op. 18.

Salary in Vienna.—By the terms of his last engagement with the Vienna Court Opera, Felix receives an annual salary of 7,000 florins.

Another One Acter.—Mr. Preben Nodemann, a new Swedish composer, has just completed a one act opera, entitled "Kung Smek."

Mr. Dubois.—On May 16, at Roubaix, Mr. Th. Dubois conducted several of his works for chorus and orchestra. The solos were taken by Mrs. Bosman and Mr. Minsart. The following were some of the compositions performed: "La Farandole," for orchestra; "Les Vivants et les Morts," a choral work; "Bergette," soprano solo with chorus, and "L'Elèvement de Proserpine."

Coppée on Wagner.—In an article on "Moussie" in "Le Journal" Mr. François Coppée protests against the prevailing Parisian enthusiasm for Wagner's music. He gives an anecdote about an old gentleman who at the end of a dinner, during which he had uttered not a word, was asked what he thought of Wagner's music. "Oh, as for me, madam," he replied, "I find that there are difficulties in 'Les Noces de Jeannette.'"

ATTENTION.

IN accordance with the resolution of the executive of the Northeastern Sängerbund resident composers are invited to compose a lied in popular style. It will be produced as a mass chorus at the New York Sängerbund in 1894.

The compositions must be sent in not later than October 15, 1893, to the music committee. The choice of the text is left to the composer, but it must be in the German language or in a German translation. A prize of \$150 will be given for the first composition and a prize of \$50 for the second.

Conditions.—Candidates must send in their copy in a large envelope, and with it their name and address in a small envelope. Both envelopes must be marked with the name "motto."

All correspondence must be addressed to Mr. Aug. Goertz, 294 Morris avenue, Newark, N. J.

S. K. SAENGER,
AUG. GOERTZ,
H. F. A. HESSE,
A. HIRSCH. } Committee.

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PER INCH.

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Special rates for preferred positions.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday preceding the issue in which changes are to take effect.

All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to the MUSICAL COURIER COMPANY.

ESTABLISHED JANUARY, 1880.

No. 692.

NEW YORK, WEDNESDAY, JUNE 7, 1893.

Telephone - - - 1253-18th.

NOTICE.

THE MUSICAL COURIER is on sale on all the news stands in the buildings of the World's Fair at Chicago, and on every news stand on the grounds.

The paper can also be found at Brentano's on Wabash avenue, at the office of THE MUSICAL COURIER in Chicago, 226 Wabash avenue, and at the principal news stands in that and other cities.

At the time of our going to press there is current here a rumor affecting one of the largest, if not the largest, piano and organ houses in the Southwest. The rumor states that the house is unable to meet its obligations, and that a matter of some \$250,000 is involved, held chiefly by Boston and New York manufacturers. It was not possible to verify the reports in time for this week's issue.

It at last looks as though our old friend Daniel F. Beatty has about run his race. At any event he has run into a hot pocket, and all hands should now get down and eternally root for his conviction. We are about to see illustrated the difference between Jersey justice and the Connecticut article, and it's to be hoped that the Nutmeggers will make an example of Daniel that will have a healthy influence in the trade all over the country.

THE Prescott Piano Company, of Concord, N. H., ask that we correct our list of pianos in the State Building at the World's Fair by adding their name, as there is a Prescott upright in figured walnut now on exhibition in the New Hampshire house.

It is rumored that Jacob Doll, proprietor of the Baus Piano Company, has leased the premises next to Steinway Hall, on East Fourteenth street, and will occupy them as a salesroom for the Baus piano.

The front of the second floor is being taken out, and display windows will be put in.

STEINWAY AGAIN.

Chicago Office THE MUSICAL COURIER, June 6, 1893.

AT Schumann concert in Music Hall, Friday, Fanny Bloomfield-Zeisler played Steinway piano. Great indignation among exhibitors.

J. E. H.

BEATTY INDICTED.

ON May 23, in the United States District Court at Hartford, Daniel F. Beatty, the organ manufacturer, of Washington, N. J., was indicted for unlawfully sending through the mail a circular concerning a scheme which, it was alleged, had been devised for obtaining money by false pretenses.

The postal authorities, it appears, had been unable to convict Beatty in New Jersey, owing to the flimsiness of the law in that State, so they determined to set a trap for him in Connecticut. South Norwalk having been decided upon as the seat of operations, an inspector came here and took William A. Coley, money order clerk in the city post office, into his confidence, and he afterward played an important part in the affair. The first movement was to secure one of the following unique circulars, which Beatty had sent broadcast:

Send \$50 by return mail and we will ship a thirty-four stop mirror-top parlor organ; also a beautiful revolving, self-adjusting, rosewood finished stool; also a music instruction book containing sixty selected waltzes, polkas, &c. If you send the \$50 we will mail a receipt for \$100. This offer is made in confidence. Do not show it to anyone. And we would prefer that not even your own family should know that we have offered this organ to you for \$50. If you do not accept we would be greatly obliged if you would return this circular. We want to introduce the organ in your locality. If your friends see it they will want to order one.

Ordering at \$100 your friends would get a great bargain. It has been retailed as high as \$150, as has been proven by witnesses and manufacturers of organs in United States courts. It is catalogued by well-known Eastern builders at from \$210 to \$275. If you have not got the \$50, borrow it, as you can readily sell the organ at \$100 if you do not want it yourself, and make \$50 clean profit. It speaks for itself and sings its own praises. There are 100,000 in use in all parts of the civilized world.

We returned home April 9, 1890, from an extended tour of the world and the Paris Exposition, where we saw organs at \$275 not as good as this one. Have shipped as high as 1,800 cabinet organs in 26 days and over 17,000 Beatty organs in a year. You have a perfect right to retail this organ for from \$100 to \$275 if you desire. Why not? Other agents are doing it continually, why not you? We do not advertise so extensively of late in newspapers, because our goods advertise themselves. DANIEL F. BEATTY.

Mr. Coley then entered into a correspondence with the New Jersey organ manufacturer, leading him to believe that he was an easy victim. After several letters had been exchanged the inspector gave Mr. Coley the money necessary to purchase an instrument. In due time it arrived at the South Norwalk freight house, and Mr. Coley sent for the inspector.

Upon opening the case they found that the organ so elaborately described in the circular was made of pine, stained the color of black walnut. The 24 stops with which the instrument was supposed to be sup-

plied numbered just eight, six of which were dummies, and the "music" which the organ emitted was something frightful. The contrivance, for it could not be given a much better name, was probably worth \$15 or \$20.

The inspector and Mr. Coley wrote their names inside the cover to prove the property, and the organ was then sent to Hartford, where it is now awaiting the trial of Beatty, who will be brought to Connecticut.—S. Norwalk "Sentinel."

Mr. Parsons on World's Fair Matters.

OFFICE OF NEEDHAM PIANO-ORGAN COMPANY, 122 Broadway, New York, June 2, 1893.

Editors The Musical Courier:

DEAR SIR—I have read your article in the last issue, headed "The Awards," with much interest, and, painful as it is to say it, I don't agree with you. It seems to me either that the manufacturers have become seriously rattled or else I have not successfully grappled with the facts.

I have so high a respect for the intelligence of my brothers in the trade that I am forced to believe that the latter is the case, and I come to you as the fountain of wisdom to set me right, if I am wrong.

Here are the facts as I understand them:

Refer to your files and you will find that all the piano manufacturers of note (with possibly one or two exceptions) published letters over their own signatures, stating that they desired that no "award" should be made; that they considered them unnecessary, meaningless and positively hurtful to the best interests of the trade. They followed this expression with a respectfully worded petition to the directors of the World's Fair, requesting that the matter of awards in our line be omitted. One would almost suppose that such an expression of the unanimous wish of the parties interested would settle the matter, and it did, for the directors promptly responded: "Gentlemen, you might as well save your breath, for we are going to give you those awards whether you want 'em or not." Thereupon two-thirds of the manufacturers withdrew in a body and the other third fell to wrangling as to the best way of distributing the awards.

Now, it seems to me that the first action is unnecessary and the second undignified.

There is an old saying that you "can lead a horse to water, but you can't make him drink."

Let me illustrate.

Suppose I call at THE MUSICAL COURIER office and offer the editor-in-chief a cigar (not probable, but it will answer for an illustration). The editor-in-chief declines it (more wildly improbable than the first), and goes on to say that he "thinks smoking an unnecessary, foolish habit and positively hurtful." "But," I reply, "I don't care what you think, I propose to give you a cigar whether you want it or not." Is that any reason why the editor-in-chief should withdraw from his connection with THE MUSICAL COURIER on the one hand, or consent to receive the cigar on the other?

Referring to the probability that the well-known house of Chickering would put up a sign "For Exhibit Only" and decline to compete, you say that it would be suicidal and would be equivalent to an admission that the houses which withdrew showed greater wisdom than those which remained.

On the other hand it seems to me that it would be dignified and would be equivalent to an admission that when Chickering & Sons stated that they did not approve of awards they meant precisely what they said. The fact that John Smith, of the committee of awards, fails to recommend the Chickering piano will not in my opinion entirely annihilate that ancient house.

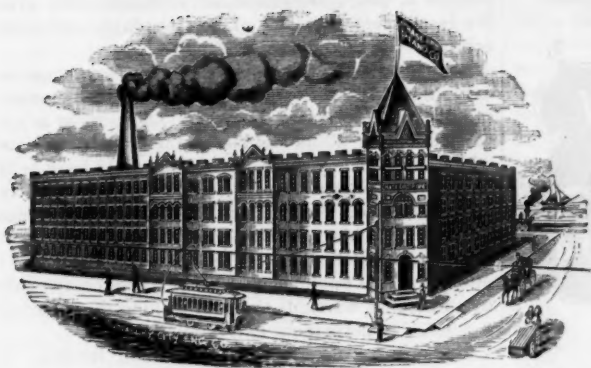
For myself I can only say that I always admire steadiness of purpose.

I notified the directors a year ago on behalf of this company that we would exhibit and we have done so. In connection with the rest of the manufacturers, we notified the directors that we wanted nothing to do with so-called awards, and I propose to stay right by that statement even if I stay all alone.

As to whether, in the general opinion, I am classed among the stickers or the seceders I care but little, for I am like the man who had no particular preference as to his eternal future—"I have friends in both places."

Yours truly, CHAS. H. PARSONS,
President, Needham Piano-Organ Company.

—John T. Buck, of Bucksville, Pa., is building an addition to his organ factory at that place.



CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

MUSKEGON, MICH. GRAND RAPIDS, MICH. CHICAGO, ILL.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET,
BOSTON.

Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

262 and 264 Wabash Avenue, CHICAGO, ILL.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

FACTORIES AT DERBY, CONN.



HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest
Toned Pianos in the World. Containing more
Valuable Improvements than all others.

The Best Selling High Grade Piano Made.

EASTERN FACTORY:

PAUL G. MEHLIN & SONS,

461, 463, 465, 467 West 40th St.,
NEW YORK.

WESTERN FACTORY:

MEHLIN PIANO CO.,

Cor. Main, Bank and Prince Sts.,
MINNEAPOLIS.

WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The
greatest invention of the age; any radical changes in the climate, heat or dampness
cannot affect the standing in tune of our instruments and therefore we challenge the world
that ours will excel any other.

AUBURN, N. Y.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical
World of the Nineteenth Century.The Music Trade and Profession are invited to hear and inspect this charming instrument
as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

THE MASON & RISCH VOCALION CO. (Limited),
WORCESTER, MASS.

NEW YORK WAREROOMS:

CHICAGO WAREROOMS:

10 E. 16th St., J. W. CURRIER, Manager. LYON, POTTER & CO., 174 Wabash Ave

ROBT. M. WEBB. CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York.

Factory: Brooklyn, L. I.

WOODWARD & BROWN PIANO CO.

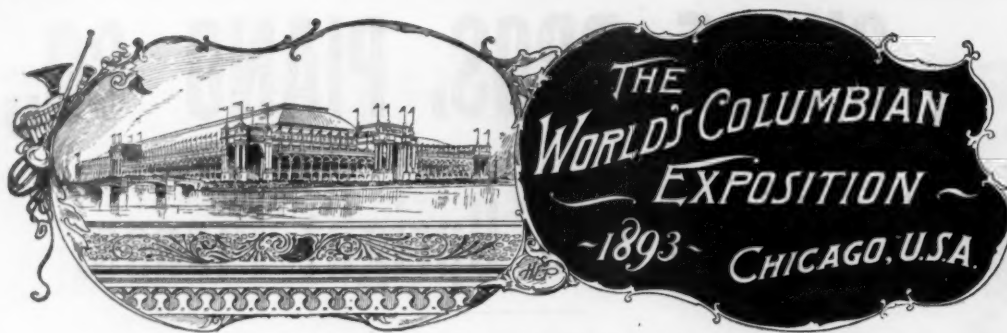
BOSTON, MASS.

MANUFACTURES

HIGH

GRADE

PIANOS.



INSTRUMENTS TO BE INSPECTED.

NOW that all the exhibits are installed in the great musical instrument corner of the Manufactures and Liberal Arts Building new beauties in case work are to be seen. All manufacturers who are exhibiting special cases have merely done so for the purpose of showing what can be done in the lines of fine work. No manufacturer has made a full line of special cases. The pianos on exhibition are the regular styles of the manufacturer, excepting one or two special cases.

This is in direct line with the policy urged in THE MUSICAL COURIER at the time manufacturers were beginning to prepare their exhibit. The commercial styles show the visitor what he or she can see by visiting some retail agency, while the special cases are a suggestion to the man or woman of more ample means who desires something elegant to finish a drawing or music room. The commercial styles exhibited are picked from the regular stock and are not finished any different from the usual lines of the manufacturer. A dealer can bring his prospective customer to the Fair, show him a piano and, on his ordering one, can duplicate the same on exhibition from a retail agency. This is a showing forth of the goods made six days a week in the average piano factory. This is downright honest dealing with the public.

A gentleman said to a representative of THE MUSICAL COURIER that he expected to see booth after booth filled with pianos away above the usual grade of the manufacturer. In this he was happily disappointed. He found that the high grade manufacturers had their goods up to their usual standard, the medium priced instruments were in harmony with the usual run of those excellent goods, while the low priced manufacturer had made no attempt to grade his instrument above its proper level except in a few cases.

This policy betrays the commercial good sense of the piano and organ trade. If a manufacturer starts out to make high grade goods, and succeeds in his undertaking to such an extent that he secures worldwide fame it would be nonsense for him to cheapen the grade of his pianos. His place is on top, and high prices are the attributes of this success.

The medium priced instruments are the pianos most sold. When the public realizes that a certain medium priced piano is as good for all ordinary purposes as a high grade, high priced instrument, that piano is bound to have a boom. Now should the manufacturer, inflated with success, raise the grade of his instrument, demand more money for what would be a better piano, immediately he is in direct competition with the instrument of high grade recognized as such all over the world. The medium priced instrument maker is bound to suffer. He cannot compete.

The medium priced instrument manufacturer who has any reputation will never seek to cheapen his instrument, so arguments against this are superfluous.

The manufacturer of low priced pianos is a philanthropist. For years the tenant of the humbler dwellings in a city could not possess such a luxury as a piano. Through the genius of the maker of low priced instruments this has passed away, and the man or woman of scanty means can now afford to purchase what has become a necessity. We use the term "genius of the maker of low priced instruments" advisedly, for the man that can figure everything down to a close point and yet turn out a piano that is serviceable is a genius and nothing short of that.

When these instruments get a reputation it is based

on its low price. "Best for the money" is a frequently heard motto in the trade. The poor man soon learns who sells him a serviceable article for little money, and thus this piano gets a reputation. Now attempt to raise the grade of this instrument and at once the price is boosted. The poor cannot afford to buy. The low priced manufacturer is in competition with the medium priced man; he is in a field he knows nothing of; has deserted his friends of scanty means. What is the result? He must fail for lack of patronage unless his pocketbook is fat enough to carry him over a severe siege of depression. The lesson to be learned is, stick to your grade.

To return from this digression to the Fair.

The special cases on view are attracting much attention. Well they may. No handsomer ones were ever seen. The architecture of by-gone years has been copied. Grecian, Roman, Moorish, Ionic, Colonial, the sumptuous splendor of the time of the Louis, have all been called upon to add to the display. The skilled cabinet maker, the artistic inlayer of woods, the carver, the finisher and above all the designer have used their brains and hands well. This display is a true art corner of the exposition.

Looking from the commercial standpoint it is a success. Artistic cases draw the eyes of the sightseer. That individual has paid admission to the grounds, where he expects to use his eyes. He is looking for beautiful things. When an exceedingly handsome piano case meets his eye he will praise and inspect it, because his eye is pleased. Having one sense captive the clever salesman can charm that of hearing by playing the instrument. Then he can appeal to the judgment of the man. By this time a crowd has gathered, and everything in the booth has been seen and heard amidst such surroundings that time will not efface the circumstance from memory. Viewing the special case in the light of an advertisement, it is a splendid idea; from the point of view as a suggestion to the patrons of ample means, it has a tangible commercial value, while as a means to the advancement in the art of regular style case making it gives great impetus to that end. Below will be found a running account of some of the handsomest special cases on view, which is followed by as near a complete catalogue list of every piano and organ on exhibition as can be gathered at this writing.

The beautiful gold finished piano of Sohmer & Co. is a great attractor of crowds. Mr. Devolney Everett, representing this house, is always sure of audience. People come from all parts of the grounds and ask for that piano. They stand many minutes drinking in its beauties. It is an excellent instrument finished in gold throughout. Pilasters, trusses, music desk, as well as sides, are carved most artistically. The bass relief heads that grace the full front are a veritable work of art and a triumph for the carver.

J. & C. Fischer have hit on a novel way to celebrate the Exposition. They have made a line of what they call "Art pianos." These instruments are not to be found in the catalogue heretofore published by the house, neither will they appear in succeeding issues, but will be listed in a separate catalogue under the name of "art pianos." These instruments adequately bear out their name, as a visit to the prominent corner of J. & C. Fischer will demonstrate.

Wegman & Co. have spent much time on the carving of their special case. It is a beautiful work of art and represents the free fancy of the carver, who has followed his own ideas.

Hallet & Davis Company have two special cased pianos on exhibition. One is in mahogany, of modified Colonial style of architecture, without trusses, with handsomely carved pilasters and the full front swing desk, elegantly hand painted with cherubs and floral garlands. The other is in satinwood, beautifully grained, pure Colonial in its architecture, with trusses and pilasters inlaid with fancy woods and

mother of pearl. Oxidized silver candelabra give the instrument the look of bygone days, and thus complete the Colonial style aimed at.

Behr Brothers & Company have one special case on exhibition. Its style of architecture is that prevailing during the reign of Louis XV. This style is not carried out in all its details, as the instrument is in white and gold. A pure Louis XV. would be in gold only. This instrument is beautifully enameled in white, all raised work in gold, with prominent lines burnished. This case will be added to the regular lines made by Behr Brothers & Company. The marked interest of the public in several of these cases made by this house warrants them in making the modified Louis XV. a permanent and regular style.

Chickering & Sons have added to their laurels. In their booth there are three special cases that rival anything hitherto attempted in the line of art cases. The most prominent is a Style C, semi-grand, with legs beautifully carved, decorated panels done in soft oil tints by one of our most prominent American artists. The case is enameled in white with gold trimmings.

Standing next to this work of art is a Style B, small grand built in the Colonial style of architecture. Satinwood is used as a basis. The instrument has elegantly carved legs in braces of four fluted columns with Corinthian capitals. The inlaying is done with pearl, amaranth, ebony and redwood. The panels around the body of the case are elegantly carved.

The upright special case is mahogany inlaid with pearl elaborately carved. The ends are oval.

The first piano made by Mr. Jonas Chickering, in June 1823, is on exhibition and attracting much attention. Nothing has been done to the instrument in seventy years but tuning. It is a square.

The Story & Clark Organ Company have on view an art organ in every sense of the word. Its style of architecture is that of the Renaissance period of French art. It is in solid mahogany, and the carving is something to be remembered, to be dreamed of, but baffles description. The instrument has no bellows, being supplied with wind by a rotary fan run by electricity. This is the new system of that genius of invention, Mr. Melville Clark. The booth of this house contains two other novelties, one of which is a "Trunk Organ." This instrument is designed for traveling troupes and concert purposes, and can be shipped as baggage. The other novelty is a "baby organ," 3½ octaves. It folds into space 12x12x30 inches, and can be carried like an accordion. The air from the bellows goes up to the reeds through holes in the folding legs. When the instrument is set up these apertures exactly meet and no adjustment is necessary.

Chickering & Sons.

Style B—Upright, San Domingo mahogany.
Style B—Small grand (Colonial), satinwood.
Style C—Semi-grand (special), white enamel.
Style F—Upright, rosewood.
Style F—Upright, prima vera.
Style G—Upright, walnut.
Style H—Upright, mahogany.
Style special—Upright, mahogany.
First Chickering square piano made.

Wagman & Co.

Style A—Upright, rosewood.
Style B—Upright, English oak.
Style B—Upright, mahogany.
Style I—Upright, walnut.
Style special—Upright, satinwood (elegantly carved).

Conover Piano Company.

Style J—Upright, satinwood.
Style K—Upright, blister walnut.
Style K—Upright, Circassian walnut.
Style L—Upright, mahogany.
Style N—Upright, Circassian walnut.
Style N—Upright, mahogany.
Style N—Upright, satinwood.
Style B—Grand, ebonized.
Style B—Grand, mahogany.

Bush & Gerts Piano Company.

Style 2—Upright, Circassian walnut.
Style 3—Upright, American blistered walnut.
Style 5—Upright, burl birch.
Style A—Upright, walnut finish.
Style Colonial—Upright, San Domingo mahogany.
Style Grecian—Upright, French burl walnut.
Style Renaissance—Upright, English oak.
Style Baby Grand—Circassian walnut.

Century Piano Company.

Style H—Upright, walnut.
 Style P—Upright, ebonized.
 Style P—Upright, walnut.
 Style M—Upright, birch.
 Style M—Upright, walnut.
 Style R—Upright, mahogany.
 Style W—Baby Grand, mahogany.

From Paul G. Mehlman & Son, New York.

Style L—Upright, Hungarian ash.

Julius Bauer & Co.

Style F—Upright, French walnut.
 Style F—Upright, Turkish walnut.
 Style G—Upright, bird's-eye maple.
 Style G—Upright, ebony.
 Style G—Upright, mahogany.
 Style L—Upright, mahogany.
 Style M—Blistered walnut.
 Style M—Upright, Circassian walnut.
 Style Baby Grand—French walnut (handsomely carved).

Starr Piano Company.

Style S—Upright, solid mahogany.
 Style J—Upright, Circassian walnut.
 Style M—Upright, mahogany.
 Style J—Upright, cedar.
 Style R—Upright, oak.
 Style J—Upright, satinwood.

Krell Piano Company.

Style B—Upright, burl walnut.
 Style G—Upright, bird's-eye maple.
 Style G—Upright, English quartered oak.
 Style G—Upright, mahogany.
 Style K—Upright, Baby Grand quartered English oak.

Jacob Brothers.

Style 6—Upright, ebonized.
 Style 8—Upright, mottled oak.
 Style 10—Upright, mahogany.
 Style 14—Upright, walnut.
 Style 16—Upright, English oak.
 Style D—Upright, ebonized.

The Everett Piano Company.

Style 12—Upright, bird's-eye maple.
 Style 13—Upright, figured birch.
 Style 13—Upright, white enamel and gold.
 Style 17—Upright, Circassian walnut.
 Style 18—Upright, prima vera.
 Style 18—Upright, quartered oak.
 Style 20—Parlor Grand, figured birch.
 Style 20—Parlor Grand, prima vera.

Henry F. Miller & Sons' Piano Company.

Style 19—Upright (pedal), ebony.
 Style 20—Upright (Renaissance), French walnut.
 Style 32—Upright (Ionic), Mahogany.
 Style 42—Upright (Renaissance), English oak.
 Style 76—Upright (Colonial), mahogany.
 Style 92—Upright (Columbian), mahogany.
 Style Special Upright (Imperial), mahogany.
 Style Small Parlor Grand, mahogany.
 Style Parlor Grand (specially carved), mahogany.
 Style Artist Grand, ebony.

Vose & Sons Piano Company.

Style 13—Upright, mahogany.
 Style 15—Upright, Circassian walnut.
 Style 20—Upright, Hungarian ash.
 Style 92—Upright, prima vera.
 Style 92—Upright, San Domingo mahogany.
 Style 93—Upright, burl walnut.
 Style Baby Grand, English oak.

Starek & Strack Piano Company.

Style A.—Upright, Circassian walnut.
 Style B.—Upright, burl walnut.
 Style C.—Upright, burl walnut.
 Style C.—Upright, rosewood.
 Style D.—Upright, mahogany.
 Style D.—Upright, oak.

A. Reed & Sons.

Style A.—Upright, oak.
 Style 2.—Upright, mahogany.
 Style 2.—Upright, oak.
 Style 4.—Upright, mahogany.
 Style 4.—Upright, walnut.
 One model of the Reed system.

Story & Clark Organ Company.

Style 730—Solid walnut.
 Style 740—Solid walnut.
 Style 750—Solid walnut.

Story & Clark Organ Company.—CONTINUED.

Style 760—Oak.
 Style 770—Oak.
 Style 780—Oak.
 Style 800—Solid walnut.
 Style 810—Solid walnut.
 Style 820—Solid walnut.
 Style 890—Solid mahogany (specially carved).
 Style Baby—Oak.
 Style Cathedral—Walnut.
 Style Mozart—Oak.
 Style Trunk—Oak.

B. Shoninger Company.

Style 1—Upright ebonized.
 Style 2—Upright Circassian walnut.
 Style 11—Upright mahogany.
 Style 12—Upright oak.
 Style 12—Upright Circassian walnut.
 Style special—Curly birch.
 Style special—Circassian walnut.
 Style special—Mahogany with brass trimmings.
 Style special—Solid English oak.
 Grand piano—Mahogany.

Sobner & Co.

Style 5—Upright, rosewood.
 Style 6—Upright, oak.
 Style 6 B—Upright, mahogany.
 Style 8 B—Upright, mahogany.
 Style special—Upright, hand carved, finished in gold.
 Style 9—Parlor grand, mahogany.
 Style 12—Concert grand, mahogany.
 Style 13—Bijou grand, mahogany.

H. Lehr & Co.

Style 2 B—Organ, English quartered oak.
 Style C—Organ, solid mahogany.
 Style H—Organ, figured walnut.

Mason & Risch—(Vocalion).

Style 12—Two manuals with pedals, illuminated pipe front, 27 registers, cased in quartered oak.
 Style 19—Two manuals with pedals, illuminated pipe front, 18 registers, cased in prima vera.
 Style 20—Two manuals with pedals, illuminated pipe front, 27 registers, cased in quartered oak.
 Style 63—One manual with pipe top and attachable blow lever, 16 registers, cased in San Domingo mahogany.

Shaw Piano Company.

Style A—Upright, bird's-eye maple.
 Style A—Upright, English walnut.
 Style A—Upright, mahogany.
 Style A—Upright, rosewood.
 Style H—Upright, rosewood.

Behr Brothers & Co.

Style B—Upright, oak.
 Style C—Upright, oak.
 Style C—Upright, walnut.
 Style D—Upright, walnut.
 Style D—Upright, walnut.
 Style F—Upright, ebony.
 Style F—Upright, mahogany.
 Style F F—Upright, mahogany.
 Style J—Upright, mahogany.
 Style K—Upright, mahogany.
 Style L—Concert grand, ebonized.
 Style Louis XV—Upright, ivory and gold.

Mason & Hamlin Organ and Piano Company.**PIANOS.**

Style No. 9—Baby Grand, English oak.
 Style No. 8—Parlor Grand, mahogany, satin wood inlaid trimmings, hand carved, special case.
 Style No. 14—Concert Grand, ebonized.
 Style No. 10—Upright, mahogany.
 Style No. 10—Mahogany and satinwood, hand carved, satinwood panels, hand painted, special case.
 Style No. 17—White enamel and gold, panels elegantly hand painted, special case.
 Style No. 17—Ionic, mahogany.
 Style No. 16—Oak.

ORGANS.

Style 1600—Oak with high decorated pipe top, three manuals, with pedals, Liszt organ. Special case.
 Style 805—White enamel with gold trimmings, very elaborately decorated case, two manuals with pedals, Liszt organ. Special case.
 Style 903—Mahogany case, high top with mirror. Two manual Liszt organs without pedals. Special case.
 Style 522—Mahogany, single manual Liszt organ without pedals.

Mason & Hamlin Organ and Piano Co.—CONTINUED.

Style 512—Queen's model, exact copy of organ made for Her Majesty, Queen Victoria.
 Style 431—Oak, chapel style.
 Style 447—Cedar, with brass trimmings.
 Style 410—Oak, Baby organ.
 Style 2,262—Double reed leader, oak case, decorated with carving and French plate glass mirror.
 Style 472—Oak, double reed, oak case, very handsome, decorated with carving and French plate mirror. Special style.

Peloubet Organ Company.

Style 3—Manual organ, oak.
 Style 2—Manual organ, oak.

Estey Piano Company.

Goods not unpacked and no one here knows styles.

Columbian Organ-Piano Company.

This concern is exhibiting special cases in oak, walnut and maple. They are not catalogued.

Hardman, Peck & Co.

Style Empire—Cocobola gold trimmings.
 Style T. Jumbo—White and gold.
 Style S—Mottled French walnut.
 Style Colonial—Bird's-eye maple.
 Style S—San Domingo mahogany.
 Style R—Antique English oak.
 Style N—Hungarian ash.
 Style Concert Grand—Rosewood.
 Style Baby Grand—San Domingo mahogany.
 Style Baby Grand—Rosewood.
 Style Semi-grand—English corea.

Standard Pianos.

Style 7.—Empire, Cocobola.
 Style 8.—Empire, Circassian walnut.
 Style 10.—Empire, San Domingo mahogany.
 Style 11.—Empire, English oak.

C. Hinze.

Style K.—Walnut.
 Style H.—Birds-eye maple.
 Style H.—Circassian walnut.

Schubert Piano Company.

Style 17—Upright, mahogany.
 Style 17—Upright, mahogany.
 Style 17—Upright, mahogany.
 Style 18—Upright, Circassian walnut.
 Style 18—Upright, Circassian walnut.
 Style 18—Upright, Circassian walnut.
 Style 19—Upright, Hungarian ash.
 Style 19—Upright, Hungarian ash.
 Style 19—Upright, Hungarian ash.

Waterloo Organ Company—(Malcolm Love Pianos).

Style 33—Upright, ebonized.
 Style 7—Upright, burl.
 Style 7—Upright, Circassian walnut.
 Style 7—Upright, Hungarian ash.
 Style 389—Organ, walnut.
 Style 508—Organ, walnut.
 Style 578—Organ, oak.
 Style 589—Organ, walnut.
 Style, fancy chapel, oak.
 Style, piano case, walnut.
 Style, two manual (Gothic), oak antique.
 Style, manual grand, oak.

J. & C. Fischer.

Style 100—Upright, mahogany.
 Style 100—Upright, oak.
 Style 102—Upright, walnut.
 Style 103—Upright, prima vera.
 Style 104—Upright, mahogany.
 Style 105—Upright, mahogany.
 Style 105—Upright, walnut.
 Style Concert Grand—Vermillion.
 Style Parlor Grand—Prima vera.
 All "Art Pianos."

Chase Brothers Piano Company.

Two large Uprights, burl walnut.
 One large Upright, natural mahogany.
 One large Upright, white mahogany or prima vera.
 One large Upright, bird's-eye maple.
 One large Upright, English oak.
 One medium sized Upright, English oak.
 One grand, English oak.

Geo. P. Bent.

Style K—Upright, blister walnut.
 Style K—Upright, Circassian walnut.
 Style L—Upright, blister walnut.
 Style M—Upright, San Domingo mahogany.
 Style M—Upright, satinwood.
 Style L—Upright, ebony.

Geo. P. Bent.—CONTINUED.

Style M—Upright, Hungarian ash.
Style M—Upright, English.
Style L—Upright, San Domingo mahogany.
Organ styles not obtainable.

Newman Brothers.

Special style—Moorish oak.
Special style—Pipe top manilla.
Special style—Pipe top walnut.
Special style—Chapel, oak.
Style 37—Case walnut.
Style 55—Case walnut.
Style 75—Case oak.
Style 83—Case oak.
Style 93—Case American burl walnut.
Style 100—Case chapel, walnut.
Style 112—Case oak.
Style 118—Case oak.
Style 120—Case chapel, oak.
Style 135—Case chapel, mahogany.
Style 140—Case chapel, oak.

Western Cottage Organ Company.

Style 25—Organ, oak.
Style 50—Organ, walnut.
Style 500—Organ, walnut.
Style—Church organ, oak.
Style—Piano organ, birch.
Style—Pipe top, walnut.

Needham Organ-Piano Company.

Style Special—White and gold.
Style Special—Mahogany.
Style 21—Hungarian ash.
Style 21—Oak.
Style 20—Rosewood.
Style 30—Walnut.
Style 31—Circassian walnut.
Style 33—Oak.

ORGANS.

Style 21—Church pipe top, walnut.
Style 56—Church pipe top, walnut.
Style 50—Church pipe top, walnut.
Style 54—Church pipe top, walnut.
Style 52—Church pipe top, walnut.
Style 78—7-octave, oak.
Style 51—7-octave, oak.
Style 9—7-octave, oak.
Style Little Beauty—Oak.
Style 20—Walnut.
Style 9—Walnut.

Hallet & Davis Piano Company.

Style 28—Upright, mahogany.
Style 38—Upright, mahogany, solid.
Style 38 B—Upright, figured walnut.
Style 49—Upright, rosewood.
Style 58—Upright, figured, walnut.
Style Special—Upright (Colonial), satin wood.
Style Special—Mahogany.
Style 78—Ladies' grand prima vera.
Style 83—Parlor grand, San Domingo mahogany.

Boardman & Gray.

Style 12—Upright, mahogany.
Style 13—Parlor grand, mahogany.
Style 14—Concert grand, mahogany.
Style 19—Upright, ebonyed.
Style 20—Upright, oak.
Style 21—Upright, burl walnut.
Style 21—Upright, figured mahogany.
Style 29—Upright, figured mahogany.
Style 30—Upright, burl walnut.
Square piano made 56 years ago.

Keller Brothers & Blight.

Style D—Upright, oak.
Style D—Upright, rosewood.
Style E—Upright, mahogany.
Style E—Upright, blistered walnut.
Style G—Upright, walnut.
Style H—Upright, burl walnut.
Style Studio A—Upright, antique oak.

Kranich & Bach.

Style A—Square, oak.
Style A—Square, prima vera.
Style A—Square, rosewood.
Style B—Square, mahogany.
Style C—Upright, walnut.
Style C—Upright, burl walnut.
Style C—Upright, mahogany.
Style D—Upright, English oak.
Style D—Upright, prima vera.
Style E—Upright, Circassian walnut.
Style E—Upright, rosewood.
Style E—Upright, walnut.

Schomacker Piano Company.

Representative unable to give styles of instruments.

Charles M. Stieff.

No one here to represent them. Booth is on a prominent aisle and pianos (boxed) are stacked in the way of passers by.

Meyer & Sons, Philadelphia.

No instruments here, no booth erected. Probably will not come.

An Underling's Impudence

Impudence in an underling is intolerable. To receive what is commonly called "sass" from an upstart is what a self respecting man will not submit to. This was forcibly illustrated a few days ago when Dr. Peabody, chief of the Department of Liberal Arts, entered Music Hall and was slowly passing to a seat when stopped by Mr. Geo. H. Wilson, who requested that the doctor should come to him when he desired admittance. He magnanimously offered the Doctor all the admittances that he could use. At this exhibition of Boston gall and bean fed nerve, Dr. Peabody squared around and pointing to the gold badge hanging from his lapel, which denoted his rank as Chief of the Department of Liberal Arts, thus administered a deserved rebuke to the "smart aleck" of "bean town."

"Mr. Wilson this badge is my passport to any and all parts of this Exposition. Should you or any of the men under you dispute it I should demand on what grounds and take immediate steps to punish the offenders against the supreme authorities of this Exposition. I wish you good day, sir."

The doctor walked in and no one offered to remonstrate. A little more of such spirit and men like this Wilson will learn their place. Servants should be taught not to set themselves above or on a level with their masters.

A meeting of the committee of ten was held in the Lyon & Healy pavilion Saturday afternoon last. This committee has in charge the arrangement of hours during which certain pianos and organs shall be played so as not to interfere with neighbors. A general scheme was laid out, and will be submitted to Dr. Peabody for his sanction.

The Hallet & Davis piano was played in Music Hall by August Hyllested Monday last. The occasion was the Danish celebration.

There are many foreigners on the grounds, as a glance at the list of visiting dealers in another part of this issue will show.

Mr. Mason, of Mason & Risch, sold last week a two manual \$1,500 vocalion to the Duke of Newcastle, England.

In the Italian section is a piano stencilled "Montano, Madrid." It is a bird's-eye maple stained gray, and has full glass front both above and below the keys. The scale is of the old fashioned flat variety and has a steel frame. The instrument being locked and the exhibitor away its tone could not be judged.

Cobleigh's \$1,500 Won.

MR. C. J. COBLEIGH, of the piano case factory, has announced his intention to increase the number of men in the factory to 200. By the terms of his agreement with the Business Men's Association, Mr. Cobleigh will be entitled to collect the last of \$1,500 of the bonus guaranteed him when the factory was located here, after he shall have the full force of 200 men at work for a specified length of time.

The piano case factory has been a potent factor in building up the northeast quarter of the city, and the announcement that the number of men is to be greatly increased will be a source of much satisfaction to the residents and property owners in that section. The piano cases turned out at the factory are as fine as the finest, and a good demand has been created for them on the market. A week or two ago it was rumored that the factory would be turned into a furniture factory, but this is denied.—Terre Haute "Express."

That Boston Shut Down.

IT was reported a week ago that the factory of the New England Piano Company on George street had shut down on account of lack of business. This is erroneous. The factory is closed down, but the reason is that a steam box burst, and it will take a month to repair the damages. The company has now a large number of orders on hand, and its shipping department is kept very busy.—Boston "Herald."

—Potter & Moffit, of Muncie, Ind., have put in a stock of organs in connection with their undertaking business.

PESSIMISTS ROUTED.**Dealers Flocking to Chicago.**

ALL pessimistic views about the non-attendance of dealers at the Fair have received such a severe shock that those gentlemen of morbid views will never be heard of again during the continuance of the Fair. Representatives of all houses have had enough to do entertaining the visiting dealers, and yet there is no complaining, for there is so much to see that no music trade man desires to spend any great amount of time in Section I. of the Manufactures and Liberal Arts Building. But they do stay long enough to look it over thoroughly and leave orders for increase of stock. The traveling men in charge of booths are claiming that they will do more business here during the remaining five months than they have done in nine during past years. These gentlemen are in the habit of judging of their sales in advance, and as prophets are successful.

The cry that dealers would not want to look at pianos, organs and small goods has been hushed. There were many estimable gentlemen that believed, and so stated, that dealers would shun the musical instrument display. Their reasons were based on the aversion the average man has to talk "shop" outside of business hours. The dealer would be so wearied with piano and organ selling that when he took a vacation coming to the Fair he naturally would set his face against business, and shun the boys waiting to show him goods. The events of the last week have shown this to be false. Dealers on registering at THE MUSICAL COURIER branch office in Chicago have invariably asked the nearest way to the musical instrument section of the great Exposition. They have gone there first, seen the boys, and then turned their attention to sight seeing in the other parts of the Fair. This is on the principle of business first, pleasure afterward.

One thing is apparent, the dealers are here in large numbers, and they have come to buy goods and perhaps to learn more of the trade and its methods. That there is much knowledge to assimilate the most egotistical will admit. The dealer will learn much and improved methods of doing business will result therefrom.

Another thing will happen. The trade relations between many houses will be interrupted. Dealers of a progressive sort are to be found in many parts of the country. These gentlemen will learn of the merits of goods that they hardly knew by name. Territory will be asked, given and old relations cast off. The pessimists that urged this against the showing of different makes of goods under one roof need not rejoice at this apparent fulfillment of their prophecy, as the men who will get left may not be in the Fair. It is somewhat of a shock when a dealer does not find any of his line of goods represented. He immediately wonders why. Perhaps he has settled that question before, but when he views the splendid exhibit the excuses he has made for his favorite piano manufacturer seem light and trivial.

"I will just see what is here," he says, and then commences an inspection that may end in his tying to some other house. Again a dealer comes to the Fair, his leading piano is not represented, his second is, as also the rest of his line; naturally he investigates the merits of other recognized leaders. Perhaps he finds in other pianos points that have totally escaped him or he may be convinced that what he considered a detriment is in fact a great advance in the art of piano construction. Each or any of these things may unsettle him. He commences to admire and remains to buy. All things considered those that are in the Fair will be gainers. The pessimists have been routed by the force of dealers present, the optimists have the floor by virtue of the defeat of those morbid gentlemen; therefore, happiness reigns in Section I.

—Elias Francis died suddenly May 31 of heart disease at the home of his son in Bloomfield, N. J. He was 82 years old. He had been an alderman in Newark, and was once engaged in the manufacture of pianos under the firm name of Mockridge & Francis. Up to three years ago he was active in the work of collecting money for charitable purposes. He was an organizer of the Watessing M. E. Church, and at his death was a member of the Park M. E. Church in Bloomfield.—New York "Sun."



CHICAGO OFFICE MUSICAL COURIER,
226 WARREN AVENUE,
CHICAGO, June 3, 1893.

Non-Exhibiting Western Manufacturers.

SO much has been written about the World's Fair and the Chicago manufacturers exhibiting that the attention of the trade has been given to those firms who are not participating. Chicago has "done herself proud" in the Fair, but a great many of her manufacturers decided to stay out. These gentlemen are in sympathy with the Exposition, but for various reasons they decided to hold a little World's Fair in their own factory. The visiting dealers should give these gentlemen due attention, as their goods rank high. A list of these firms follows, supplemented with the names of other Western houses who are not exhibiting:

Clemons, C. B. & Co. (pianos).
House & Davis Piano Company.
Hamilton Organ Company.
Harmony Company (small goods).
Kaiser & Polensky (pianos).
Steger & Co. (pianos).
Schaaf, Adam (pianos).
Smith & Barnes Piano Company (pianos).
Schaff Brothers' Company (pianos).
Stone & Son (pianos).
Tryber & Sweetland (organs).
Zscherpe & Co. (pianos).

In Towns Surrounding Chicago.

Anderson Piano Company, Rockford, Ill.
Ann Arbor Organ Company, Ann Arbor, Mich.
Edna Organ and Piano Company, Monroeville, Ohio.
Schiller Piano Company, Oregon, Ill.

About Faribault.

The city of Faribault, Minn., is very proud of her manufacturing industries, which consist of furniture, rattan ware, boots and shoes, flour, and more recently a piano manufacturing, and claims that everything that goes from Faribault is a first-class article. In addition to these manufacturing industries there are located there several large schools, including the State schools for imbeciles, for the deaf and dumb, for the blind, and several private institutions of a high degree of excellence. This really entitles the town to be called the Athens of the West.

Naturally the new concern, Messrs. Schimmel & Nelson, desire to keep up the reputation of the place. They therefore determined upon producing a piano which would meet the criticism of the most capricious musician. They have introduced some patents into this new instrument; for instance, a patent agraffe bar, which compels a uniform pressure; also a patent music rack, which is said to be a very excellent and practical device, one particular feature of which is that it does not interfere with the fall board when either opened or closed.

They are using a first-class action, and all the material used in this instrument is likewise of the best quality.

The capital stock of this new concern is placed at \$100,000, but I am assured that if necessary the capital is practically unlimited.

The officers of the company are: Donald Grant, president; C. H. Wagner, vice-president and business manager; H. C. Theopold is the secretary and treasurer, while both Mr. Schimmel and Mr. Nelson are jointly the superintendents of the establishment.

Wegman in Chicago.

Mr. John A. Bryant, though still a young man, is an old and experienced dealer in this city, and in the course of his business career has handled a great variety of instruments. Whatever piano he has been interested in has always received a generous

representation. It is nothing new to the trade to say that Mr. Bryant has been eminently successful in his business enterprises; this is partly accounted for by a keen, conservative business sense and a large circle of friends and acquaintances in this neighborhood. The piano which Mr. Bryant is interesting himself mostly in is the Wegman, and in speaking of it he is always very enthusiastic; the styles of the cases and its unique tuning device are unqualifiedly indorsed by him, and as this instrument has been his main reliance for quite a lengthy period of time his opinion must naturally bear with it considerable weight. Mr. Bryant has lately assumed the agency for the Needham piano, which, so far as his experience goes, he is also greatly pleased with.

Rice-Macy.

Mr. J. G. Ebersole was in town yesterday. He has just returned from a trip to Oregon, Ill., where it will be remembered the Schaeffer factory is situated. The citizens' committee of that town who have the destinies of the above mentioned factory in charge have made overtures to the Smith & Nixon concern which will probably be very favorably considered by Messrs. Smith & Nixon. Before such a step can be consummated the claim of the Citizens' Bank, of Des Moines, Ia.,—which, by the way, seems to have a very poor foundation—and Mr. Tower's suit in at-

BE SURE TO SEE, TO TRY AND TO BUY



tachment must necessarily be cleared off. Mr. Ebersole says that his house has no intention at the present time of running a retail business in the city of Chicago.

Mr. Twichell and the Spectatorium.

Mr. J. O. Twichell is mentioned as one of the stockholders of the now defunct Spectatorium scheme. This is probably a permanent investment, and Mr. Twichell is fortunate in not responding to another request for an additional subscription. From the accounts in the papers it would appear that the ground upon which the unfinished building stands is worth less than it would be as a vacant lot. It is easy enough to see now that it was a wild scheme at the best, and it is hard to understand why sound business men could not have seen through it in the first place.

Heavy Suit Against Conn.

The following is a telegram which was published in the "Inter Ocean," of this city, and explains itself:

ELKHART, Ind. Special telegram.—Eugenie Vanderbergen, of Philadelphia, and Marie Wertz, of Chicago, heirs of Eugene Dupont, the inventor, who died in 1885 at Washington, D. C., brought suit yesterday in the United States District Court to recover damages to the amount of \$75,000 from Congressman C. G. Conn, of Elkhart, manufacturer of musical instruments. The complaint states that since the death of their father, Eugene Dupont, Conn has failed to pay the royalty he agreed to pay on a certain patent which their father held and which Conn has been using in the manufacture of his instruments.

Notes.

THE A. L. KINDLER PIANO COMPANY, Chicago; capital stock, \$250,000; incorporators, Louis A. Kindler, F. B. S. Morgan and Henry McKay.

The above incorporation was granted this week. No one in the trade here knows of the gentlemen, and their names do not appear in the directory.

Mr. C. C. McClurg has resigned from the Manufacturers Piano Company, and can now be found playing

the Vose & Sons piano on the Fair grounds, where he will be of material assistance to Mr. Dowling.

Mr. R. Schreiber, of London, England, has left the city and will spend sometime in Boston.

Mr. Wiley B. Allen, of Portland, Ore., combined business with pleasure this trip by arranging for the agency of the Chicago Cottage Organ Company's goods in his section of the country.

Myers & Early, dealers at Fort Dodge, Ia., have dissolved partnership, Mr. Early continuing the business. Mr. S. K. Myers, the retiring partner, was in town this week, but can give no definite information regarding his future plans. He will doubtless locate somewhere and continue business.

Mr. Albert H. Smith, the young gentleman who sits at the desk near the door of the W. W. Kimball Company, is about to make a change. He will join the Hardman forces next week, taking charge of their booth on the Fair grounds. In making this selection for an important post Mr. Dutton has secured one of the brightest of the young men around Chicago warerooms. Mr. Smith is courteous, obliging and withal a model of gentlemanly conduct. He will do Hardman, Peck & Co. some good work. I congratulate all parties to the transaction.

Visiting Visitors.

Albert Strauch, of Strauch Brothers; John C. Schleicher, of Schleicher & Sons Piano Company, New York; F. E. Rowe, manager for Kohler & Chase, Seattle, Wash.; F. J. Mabon, representative of P. G. Mehlin & Son, New York; H. Kleber, Pittsburg; A. J. Hinds, Santa Cruz, Cal.; Jack Haynes and Charles Jacobs, New York; C. T. Sisson, representative of Farrand & Votey; D. L. White, W. C. Bacon, of White-Smith Publishing Company, Boston; Solomon Dill, Kalamazoo, Mich.; J. C. Emahizer, Oberlin, Kan.; H. Sharples, Blackburn, England; Wiley B. Allen, Portland, Ore.; J. F. Corl, of Schiller Piano Company, Oregon, Ill.; N. M. Crosby, Brooklyn, N. Y.; H. W. Crawford and J. G. Ebersole, Cincinnati, Ohio; A. H. Fischer, of J. & C. Fischer, New York; E. Gariel, Saltillo, Mexico; William Seybold and J. W. Trainer, of the Fort Wayne Organ Company; G. R. Fleming, Philadelphia; Alex. Steinert, Boston; G. B. Foulks, Malvern, Ia.; W. C. Taylor, Springfield, Mass.; F. Haseman and H. H. Dennison, Elgin, Ill.; Chas. Keller, of Keller Brothers & Blight, Bridgeport, Conn.; C. W. Spangler, Weedsport, N. Y.; L. Fisher, of Lester Piano Company, Philadelphia; W. F. Zimmerman, Davenport, Ia.; C. F. Crane, of Decker Brothers, New York; W. B. Stevens, of Pratt Reed & Co., Deep River, Conn.; Adolf Schiedmayer, of Schiedmayer & Sohne, Stuttgart, Germany; John Anderson, of the Anderson Piano Company, Rockford, Ill.; C. H. Wagner, of Schimmel & Nelson Piano Company, Faribault, Minn.; Geo. F. Thiers, Des Moines, Ia.; Mr. Rohlfing, of Rohlfing Brothers, Osnabrueck, Germany; Samuel Nordheimer, Toronto, Canada; Karl Fink, of Alfred Dolge & Son, New York; Mr. Sherman, of Sherman, Clay & Co., San Francisco, Cal.; Mr. Farwell, of the Dominion Piano Company, Canada; S. B. Ford, Galesburg, Ill.; O. F. Remmers, Red Oak, Ia.; D. Coulter, Salt Lake City, Utah; C. H. Williams, representative of Story & Clark; G. A. Sheldon, representing Mason & Hamlin, Boston; Mr. Roesner, Berlin, Germany; H. D. Bentley, Freeport, Ill.; B. L. Curtis, representing Estey & Camp, Chicago; Max Schiedmayer, of Stuttgart, Germany.

—T. J. Stansil, who will put in a music store at this place in the near future, made a business trip to Oklahoma City this week.—Hennepine, O. T., "Democrat."

—The assignee of Messrs. Stettner & Koch, music dealers, who failed recently at Columbus, Ohio, has asked for an order of court to sell two lots in Sinks & Hardy's addition to that city to pay creditors.

—The Knauff Organ Factory at Newark, Del., is to be sold at public sale by the receivers on June 17. The property includes 6 acres of land, a large brick building and all the machinery.

—The Honey Grove Music Company has been organized at Honey Grove, Tex. The officers are: President and treasurer, L. E. Van Landingham; secretary, E. M. Newton, and P. P. Phillips, manager.

—Mr. A. B. Clark, of this city, maker and repairer of violins, has a reputation that ere long will become national. He exhibits some work at his shop, No. 426 Main street, that are beautiful specimens of the violin maker's art. He has numerous testimonials from all parts of the country, which speak much for his ability as a repairer of violins. It would be a decided treat to a connoisseur to visit his establishment and see the collection of rare old instruments, the property of some of the best artists of the country, strewn about the place in course of repair, or tucked away in some corner awaiting the final coat of varnish before shipping. One instrument in particular that looked so dilapidated that the casual observer would not deem it of value for any other purpose than kindling a fire, upon investigation proved to be a genuine Nicholas Amati, made in 1642, now the property of Prof. M. N. Plumadore, of the Fort Wayne Conservatory of Music, and is valued at over \$1,000. When repairs are finished it will be a triumph for Mr. Clark, and will show beyond a question that it has been in the hands of one who is a master in his profession.—Richmond, Ind., "Independent."



WE are glad to throw a little diversity into the business outlook by announcing a very decided improvement in the trade of Philadelphia during the past two weeks. Previous to that time for a month back dealers were, as one of them remarked, "holding down chairs and staring into space."

Conditions here were the same as reported from all other principal points.

It is somewhat surprising, though, that Philadelphia should be about the first city to experience a reaction and tendency toward activity in the musical instrument line.

No one has any explanation to offer as to why people within the last 10 days have demanded pianos and organs.

The sales account, cartage account and condition of the warerooms are evidence of the fact, and that's enough.

Cunningham Piano Company.

Mr. P. J. Cunningham returned not long since from a Western trip, in which he was successful in placing the Cunningham pianos in several prominent points, viz., Chicago, Pittsburg, Harrisburg and Altoona.

The parties who will handle them in the places named are first-class dealers, and will give this instrument the show its merits entitle it to.

Mr. P. J. Cunningham, the principle factor in the Cunningham Piano Company, is working for a reputation for the piano bearing his name, a reputation for the tone quality, construction, finish of case and general appearance. He intends that the Cunningham piano shall be recognized among dealers as a reliable instrument, with money in it for them, and he will surely succeed if he continues the conscientious mode of construction followed so far from the beginning.

N. Stetson & Co.

The two stores of N. Stetson & Co., 1416 and 1418 Chestnut street, are being connected by archways. The work has been in progress for a week or more, and will be completed in a few days. In connecting these two rooms the floor space of the Stetson wareroom will be larger than that of the wareroom or warerooms of any firm in Philadelphia, and it would probably be safe to say as large as any in the country.

Regarding the business of this firm since they started at 1418 Chestnut street, it has been uniformly good, fully up to their expectations and considerably better.

This is accounted for principally on the ground that the Steinway pianos are now having closer attention given the sale of them than has been shown in this market for years.

Another reason, the class who purchase Steinway pianos are less affected by the fluctuations in business which so influence the class who are purchasers of medium and low grade instruments.

Half time work in a factory would in all probability prevent one of the employees of that factory from indulging in the luxury of a piano, while the mill owner would buy one if he desired to do so. And the mill owners, figuratively speaking, are the purchasers of Steinway pianos. This is further demonstrated by the sale of so many grands by N. Stetson & Co.

The Bradbury and Webster are having a fair share of trade, and in the next store, 1416, the Hallet & Davis and Henning are holding their own, the general confusion of alterations, &c., interfering somewhat with the business in this store.

Four high priced vocalions have been sold recently by N. Stetson & Co.

F. A. North & Co.

F. A. North & Co. have in some respects perhaps the most desirable location in Philadelphia, just opposite the great trading place of John Wanamaker.

There is something of an advantage in being located in the immediate vicinity of a large mart if the success of your business depends upon the patronage of the general public. If they are obliged to pass by your door or are even in sight of your store window, and their attention can be secured by any manner of means, the full benefit of an advertisement is obtained. North & Co. appreciate this fact and every once in a while strike something particularly novel and attractive and profit by their ingenuity.

The last venture in this direction was unique and consisted in a complete display in their front window of the component parts of a piano. Everything was included

even to the smallest detail—keys, hammers, actions, rails, pins, wire, sounding boards and frames; several of each were represented, and the artistic manner in which they were arranged caused pedestrians to stop and examine. The display filled them with wonder and gave them a subject to discuss with their neighbors; and F. A. North & Co. and the Lester pianos profited.

Geo. R. Fleming & Co.

It is barely possible that many in the trade, not knowing the versatility of Geo. Fleming and his corps of assistants as purveyors of musical instruments, may think that we are exaggerating when we credit them with doing an amount of business largely out of proportion to what their opportunities would seem to warrant.

There are several good reasons to explain why Geo. R. Fleming & Co. are doing a first-class profitable business.

Mr. Fleming himself has been associated with the Philadelphia trade for many years. He is well known and thoroughly liked as a piano salesman. He is a conservative talker; one who in conversation with a customer keeps well within the lines of dignified argument on the merits of his goods.

His sales are clean business arrangements. If on the installment plan, the condition of the customer must be sufficiently prosperous, in his judgment, to maintain the obligations of the contract entered into. He rarely, if ever, has trouble with a customer after the sale has been made. Then George R. Fleming & Co. handle a line of pianos and

BE SURE TO SEE, TO TRY AND TO BUY



organs that are as reliable as are made, and they are known to be such everywhere around Philadelphia.

Then Behr Brothers, Briggs, Newby & Evans—what a trio! And that old standby, the Marshall & Wendell, for a lower priced instrument.

Organs—The Lehr seven octave piano cased organs, of Easton, are dreams for the musician; and another, the Crown, of Chicago. The line right through will bear out any statement regarding them, and the purchasers of these goods advertise them for George R. Fleming & Co.

These are some of the reasons why when you call on Geo. R. Fleming & Co. you rarely hear any growling about trade being dull.

We are not at liberty to give figures, but we question if any firm on the street can show a more prosperous four weeks just passed than this very firm we have been writing about. We know whereof we are speaking.

Jas. Bellak's Sons.

The Bellak boys had three pianos and an organ in Horticultural Hall—two Gablers, one Shoninger and a Pelubet organ.

There was a candy exposition on the tapis, and these instruments were placed there for the edification of the music lovers in the crowd.

A fire occurred last Saturday week, resulting in the total destruction of everything, including the Bellak boys' pianos and organ.

They are not specially concerned over the matter, as the floating insurance policy they carry will cover the loss.

The popular Pease pianos have been placed with Bellak's Sons.

John W. Stearns, who has been employed with Bellak's Sons, goes to Chicago to take charge of the Ivers & Pond exhibition at the World's Fair.

Herman D. Cotter, formerly connected with Bellak's Sons, but for the last few months with Geo. E. Dearborn, will again be found in the wareroom of the former concern. Mr. Cotter takes the place of Mr. Stearns.

C. J. Heppe & Son.

C. J. Heppe & Son report the sale of a style F Steck piano, with the automaton attachment, to Mr. Charles Ellis, president of the Tenth and Eleventh Street Traction Company. The sale was made last week.

We noted in a previous number of THE MUSICAL COURIER

that C. J. Heppe & Son had perfected and had on sale an octave coupler for the piano, one which could be incorporated in any upright piano.

Several musicians called at Heppe's store last week to examine this novelty, and all expressed great satisfaction at the tone effect and simplicity of the invention.

C. J. Heppe & Son will for the present use this attachment in the pianos on sale in their warerooms, but in the fall it is their purpose to make a push for business among piano manufacturers, as they fully believe the time is coming when the octave coupler will be as essential to the completeness of a piano as it now is to an organ.

Jas. G. Ramsdell.

Mr. Ramsdell is the yachtsman of the Philadelphia trade, and almost any pleasant afternoon finds him enjoying this sport in his fast yacht on the Delaware River and bay.

Mr. Ramsdell is an expert sailor.

Mr. Ramsdell reports that his business has benefited by the recent spurt, and Webbers and Shaws have received the attention of piano buyers.

The Needham organ can now be found in the warerooms of Mr. Ramsdell.

Wm. G. Fischer.

Mr. Wm. G. Fischer has returned from Florida much improved in health. His illness while there was very serious, and even yet he experiences some trouble from its effects.

It may not be generally known that Mr. Fischer is quite an extensive property owner on Chestnut street. One very desirable location for a business house, now occupied as the site of a private residence, will very likely be the future home for the Fischer business.

It is some distance up Chestnut street, but Mr. Fischer says business is drifting that way.

J. F. Allen, with Geo. E. Dearborn, is one of the best musicians on the street. He is a composer as well. The A. B. Chase Company, of Norwalk, Ohio, wanted to send something around the trade in the shape of an advertisement calling attention to the desirability of the A. B. Chase pianos. So Joe composed a quickstep, which the A. B. Chase Company published and distributed. It is very catchy and bright.

The rumor that the Blasius Piano Company, of Woodbury, N. J., had closed down is without foundation.

They have reduced somewhat their output owing to the prevailing dullness about the country, but are employing the most of their men and the factory is running about full time.

Some evil minded individual has been reproducing from a mimeograph the High School Cadet March arranged for the guitar.

Mr. Harry Coleman is the sole publisher of this celebrated march, and immediately instructed his lawyer to have the parties who were responsible for the circulation of these mimeograph copies arrested.

This march by Sousa is very valuable property.

Cooper, Hewitt & Co.

Manufacturers of Music Wire.

THIS wire, though but six months on the market, is making a name for itself. Some of the first houses in the trade have used it for several months, and some have adopted it exclusively.

Cooper, Hewitt & Co. are the largest wire manufacturers in the United States, and have begun the manufacture of music wire as a permanent industry, with the idea of making the finest and best wire possible, and a large percentage of its bar steel is imported. They feel, from the reports received, and from the number of contracts made, that they are in a fair way to gain the larger share of the music wire trade in this country. Their agent is Robt. M. Webb, 190 Third avenue, New York city.

Embezzlement Charged.

JOHAN R. KERR, general agent for the Farland & Votey Organ Company, of Detroit, Mich., has been in Anderson, Ind., for a few days looking after his company's interests. The company has been represented in this county for some time past by Jasper N. Cox. Last evening Kerr went before Squire McCarty and swore out a warrant for Cox's arrest. The complaint alleges that Cox sold six organs, the property of the company, and converted the proceeds of the sale to his own use, and that the amount of money embezzled is \$376.—Indianapolis "Sentinel."

—The Walter S. Pierce Company has been incorporated at San Francisco; capital, \$30,000, in 300 shares of \$100 each. The business of the company is to manufacture and trade in pianos. Directors—Walter S. Pierce, George T. Shaw, John Watt, M. M. Pierce, E. Worth.

—A CORNER STONE LAID.—The exercises incident to the laying of the corner stone for the new factory building of H. Holtzman & Sons on Main street, at Alum Creek, will occur at 10 o'clock, standard time, Wednesday morning. The corner stone will be laid under the auspices of the manufacturing committee of the Board of Trade. Addresses will be made by President Bruck and Mayor Karb. The company will manufacture piano covers, stools, fringes, &c.—Columbus, Ohio, "Press."

Malcolm Love Pianos.

THIS cut represents one of our regular **Style 7 Malcolm Love Pianos**, which is on exhibition



AT THE
WORLD'S
FAIR.

It is the only Piano on exhibition containing the ***PHELPS HARMONY ATTACHMENT***, which is the greatest improvement to Pianos now in use.

WHILE VISITING THE EXPOSITION, DO NOT FAIL TO CALL AT OUR BOOTH IN
SECTION I, COLUMN S-7.

ADDRESS

Waterloo Organ Co.,

CATALOGUES FREE UPON APPLICATION.

WATERLOO, N. Y.

Growth and Development of the Automaton Piano Company.

SOME two or three years back the music trade and public in general were made aware that a self playing piano attachment was being placed upon the market containing elements of practicability that had not previously existed in such a device.

A small store on Broadway was to be found crowded at nearly all times of the day and evening, the object of interest being a Steinway upright piano fitted with a so-called self playing attachment.

This consisted of a small drawer placed underneath the keyboard of the regular upright piano, and so arranged that it was quite unnoticeable. A sheet of perforated music was placed in this drawer and the drawer closed, and the automaton piano player rendered the composition, whatever it might be, with precision and brilliancy.

The syndicate controlling this invention perceiving that there was a demand for such a device proceeded to form a company for the purpose of manufacturing the same, and were successful in interesting among others such prominent men as Edmund C. Stanton, president of the Metropolitan Opera House Company; W. J. Arkell, of "Judge;" John A. Cockerill of "The World;" John D. Crimmins, Broadway Cable Construction Company, and A. B. de Frece, the "Mail and Express."

The company thus incorporated rented a small factory on Seventh avenue, where they commenced to manufacture on a practically experimental scale the attachments that are probably to play an important part in the piano industry of the future. The device there manufactured was a satisfactory mechanical instrument in the accepted sense of the word, but it lacked entirely the power of expression and regulation of tempo that is as necessary to the successful introduction of such an attachment as quality of tone is to a successful piano.

Another serious objection was the method used for setting the action in motion by means of a hand crank. This was not only inartistic, but gave too much opportunity for comparison with the once popular, but happily disappearing street organ.

The persevering and energetic manager of the concern, Mr. Emile Klaber, was not long to perceive these facts, and with the knowledge derived from a thorough musical education in the best schools of Europe he set to work to eliminate the mechanical effects of the attachment with results that can be better appreciated by listening to the instrument than any description can convey.

To-day the automaton self playing attachment, although a mechanical device, is almost human in its performance. All the light and shade that an accomplished musician could infuse into his performance the lover of music is able to produce at will without being able to read a note.

The keys of the piano being operated by felted fingers, which strike the keys at their back end, thus deflecting the front end as if an invisible hand were playing the piano, the touch being regulated by mechanism, there is no possibility of damaging the piano, as might be the case with a human pounder.

Electricity was brought in to help solve the problem, and with the assistance of the Wizard of Menlo Park, Thos. A. Edison, a small electric device was adopted which forms part of the attachment placed in a piano, rendering the attachment absolutely automatic, it only being necessary "to touch a button" to obtain the most wonderful results.

The company soon outgrew its quarters in Seventh avenue, and moved to a more commodious factory at Tenth avenue and Fourteenth street; but so speedily has the business developed that they are again cramped, and are now seeking more room to enable them to fill promptly the orders received.

Commendable efforts have been made to attain a high plane of excellence in the production of this device. A point worthy of notice is the fact that their music catalogue consists principally of the great masterpieces and operas, ignoring (unless in one or two exceptional cases) the demand for such classics as "Ta-ra-ra-boom-de-ay" and the like.

The company was not slow to recognize that the success of this enterprise depended largely on the attitude the general piano trade would assume toward their device, and in view of this fact the company pursued the wise policy of securing the good opinion of the entire piano trade by favoring no particular make of piano. For this reason a most favorable proposition made by a well-known Fifth

avenue house at the commencement of the company's operations was refused, as it was felt that the ultimate success and adoption of the attachment to all makes of pianos would be jeopardized by the acceptance of such a proposition.

The Automaton Piano Company does not desire nor does it claim to be in the piano trade. Its business is the selling of self playing attachments and the fitting of same to any make of piano that the purchaser may desire, the pianos shown in the warerooms of the company being principally for the purpose of exhibition.

The company has placed attachments in almost every make of piano, and its customers number some of the most prominent men in the world of art, literature, music and finance. Some of the orders recently filled are from such representative men as Gen. Lloyd Bryce, Chas. Lanier, John Jacob Astor, G. Teft, James Gordon Bennett, E. V. Skinner, Lispenard Stewart, H. C. Miner, Leo Spyer, James Everard and Thomas A. Edison, all of whom are eulogistic in their praise, and to whom the company has permission to refer any intending purchasers.

The company is now making arrangements to have its attachments on exhibition in the warerooms of every piano house in New York city, and among others it can be seen at the following warerooms:

Messrs. Steinway & Sons, Hardman, Peck & Co., Kranich & Bach, Steck & Co., and others.

The company's output is from 80 to 100 attachments per week, and by the time provincial agencies are established there is but little doubt that their present manufacturing facilities will be taxed to the utmost.

The company obtained a splendid space and one of the best positions at the Columbian Exposition, and are making a most creditable exhibit of some 15 pianos of various makes in the Liberal Arts Building. In addition to this, at the request of the Edison Company, they will place a piano on exhibition in the Electric Building, having obtained the entire space that was to have been occupied by the New South Wales exhibit, where hourly concerts will be given and seating capacity for 500 people is provided. It was intended to use a Steinway grand for the purpose, but with the view of avoiding all possible friction a magnificent Blüthner grand is being fitted with the attachment for this purpose.

If merit, push and perseverance command success, it is certainly assured the Automaton Piano Company.

Dealers and piano men throughout the country should lose no time in viewing this really first practical automatic piano player.

A Sale of Rare Violins.

A GOOD number of musical connoisseurs, professional and amateur, was attracted to Messrs. Puttick and Simpson's rooms in Leicester square, London, the other day by a sale of violins and violoncellos, &c., some of which had belonged to the well-known collections of Mr. Richard Bennett, of Southport, and the late Mr. George Acland Ames, formerly of Bristol. The instruments, which varied considerably in their degrees of merit, embraced examples of the work of some of the best-known Italian, French, German and English make; and the sale was probably the first of its kind since the Hulse collection was brought to the hammer about 10 years ago. The competition for a few of the most important lots was spirited, and the prices obtained were, on the whole, good—in some cases, judges thought, in advance of the merits.

A Gaspar da Salo violin, once in the possession of the grandfather of the present Earl of Aylesford, fetched £75—a price which, considering the rarity of these instruments and the fact that some well-known dealers were present, was somewhat suggestive. A viola of the same maker went for £40. There were two instruments bearing the name of Maganini, one of which was knocked down for £61 and the other (said to have been successively in the possession of De Beriot and the Prince de Chimay) was bought in at £92. For a Peter Guarnerius, for which Mr. Bennett gave 250 guineas, only £125 was offered.

One of the most remarkable incidents was the brisk bidding for a violin by Joseph Sorsana, a pupil of Stradivarius (1732), which was secured by an enthusiastic amateur at the price of £111. It was a rare and attractive looking instrument, with a fine orange colored varnish; and the price at which it sold may be regarded as a proof of the rising value of the best work of some of the less known makers, in consequence of the ambition of amateur violin players—whose number is so rapidly increasing—to possess themselves of instruments of more than commonplace merit.

In this connection it may be mentioned that a Camilli fetched £65, a Vuillame £37 and a Gabrielli £55.

The most remarkable instrument of the collection was a violin by Stradivarius. It bore the original label with the date 1734, and was therefore produced when the great maker had reached the age of ninety. The details of the work indicate with sufficient certainty that the violin was made by Stradivarius himself. There are signs of the hand which had forgotten its cunning and of the eye which had lost its power; but for fullness and power of tone it is doubtful whether a finer example of the master's work exists.

Its state of preservation is perfect, it being without crack or serious blemish, and covered with a glowing varnish of a rich red color—the wood admirable. It is an instrument with which connoisseurs are familiar, as it serves for one of the chief illustrations of Mr. Hart's well-known book on the violin. After a keen competition it was secured by Messrs. W. E. Hill & Sons, of Bond street, for £860, the highest price ever paid for a Stradivarius violin in an auction room in England.—Philadelphia "Dispatch."

INVITATION.

World's Fair.

EVERY member of the music trade of the United States, Canada, Europe or whatever the location may be, as well as everyone directly or indirectly associated in any capacity either as a principal, partner, member, employee; every salesman, tuner, traveler, clerk, bookkeeper, collector, canvasser; everyone engaged in a factory where musical instruments are made, whether superintendent, workman or janitor—in fact every individual in the music trade of the Globe is herewith cordially invited to call at THE OFFICE OF

THE MUSICAL COURIER,
226 WABASH AVE., CHICAGO (ground floor), and make it headquarters during his or her visit to the World's Fair.

For ACCOMMODATION, we have arranged at this Chicago branch a REGISTRATION BOOK, in which you enter your name and permanent address and also your TEMPORARY ADDRESS while residing in Chicago.

In this REGISTRATION BOOK you will also find the addresses of any members of the trade who may be in Chicago or who have indicated the time of their proposed visit. You will give your friends an opportunity to find you, and you can find them by registering in THE MUSICAL COURIER Chicago office.

Have all your letters addressed to our Chicago office, 226 Wabash Ave., which is centrally located and where we shall have a postal clerk to attend to your mail and hold it for you.

You can do your correspondence in the same office and make all your business appointments there.

No fees will be charged, and nothing in the shape of payment will be accepted for the services rendered to the members of the trade in the Chicago office of THE MUSICAL COURIER, where information on all World's Fair trade and general trade matters will also be furnished.

You are all welcome.

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ESTABLISHED 1838.

The GOLD STRINGS
emit a purer sympathetic
tone, proof against atmos-
pheric action, extraordi-
nary power and durabil-
ity, with great beauty and
evenness of touch.



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Pre-eminently the best
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instrument now manufac-
tured in this or any other
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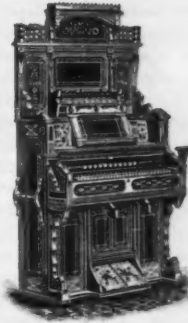
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also Seven Octave
Piano Cased
ORGANS.

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A PIANO FOR THE
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Contains the most
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and with expression, by means of exchange-
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LUDWIG HUPFELD, (Successor to
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Leipzig, Germany.

Represented at the World's Columbian
Exposition, Chicago, 1893.



FISCHER GRANDS.

Great Strides Made.

IF no other benefit could be derived from the Great Exposition at Chicago, the music trade and the music art have at least already made a noticeable gain in the results obtained by special effort on the part of manufacturers of musical instruments who proposed to show to the world what could be produced in this country in the industrial department allied to the art of music. Of course there are other benefits to be derived from the Exposition—benefits and object lessons too vast to discuss in anything short of a history of the Fair itself—but in the particular field of piano making the magnificent specimens of pianos produced represent a positive advance in the character and grade of many of the makers and will work many changes in the relative positions of the firms themselves.

We have given great time and study to the individual examples of most of the instruments destined for Exposition purposes; have made some of them particular objects of investigation and have indulged in a series of comparisons for the purpose of extracting from general observation what the real trend and direction of the various improvements really signified, and it appears to us that while case work and design, as well as elaboration of ornamentation and decoration, will prove to be the chief characteristic of advancement with many firms, others again appear to have devoted more attention to the exploiting of the musical qualities of the instruments.

Everyone in the least interested in this feature of the development of the piano will at once detect this latter characteristic, especially in the grand pianos of J. & C. Fischer, one of the great houses in the piano line. The strides made by this house are crystallized in these grand pianos, which are among the choicest specimens sent to Chicago.

What will at once arrest the attention of the pianist is the velvety quality of the touch, regulated to a degree of nicety that enables a player to perform the most difficult passage work at the expense of a minimum of energy. He who has command of technic can get a wealth of satisfaction out of the depths and response of this touch, and pianists will understand and appreciate what this signifies.

It signifies, among other things, science in piano building; it signifies, when, as in this case, all the Fischer grands are endowed with that same quality, that it is science as applied to the product and not to isolated specimens; it signifies moreover that the science has been allied to a principle as expressed in the touch of the instruments of this make. That touch is really so exquisite that it should be dignified by individualizing it and calling it the Fischer grand piano touch. Such is done with pianists—like the touch of Bülow, as contradistinguished from the Rubinstein touch; the touch of Carreno as differing from the touch of her husband d'Albert, and many other cases we could instance. Then why not give a distinctive touch that appeals to artistic sentiment the name of the maker of that touch?

But a piano can have the most heavenly and sympathetic touch; nothing can be accomplished with it if this touch has no support. The tone must support and assist the touch in an equally scientific manner before the instrument can be called an artistic creation. These divisions must be mutually dependent and on a platform of absolute equality. The one cannot get along without the other, and this is demonstrated in these Fischer grand pianos.

It is rarely the case that grand pianos have such even and unbroken scales. To produce these constitutes in itself a problem most difficult to solve. These scales have been developed with such patience, endurance and determination to secure artistic results as would have discouraged most makers. But there was a purpose to be attained and a reputation indorsed. The completed developed scales were found to be remarkable examples at the final test. Those who desire to hear and learn this are asked as an indorsement of this opinion to make the test themselves, and not only upon the Fischer grand pianos in Chicago, but upon those here at the warerooms or among the many dealers handling them.

They will find just what we say in reference to these really superb instruments. Touch, tone, carrying capacity, quality and general satisfactory musical results will be found just as we describe these features. In fact this paper could not afford to go on record with such statements

as these unless the article described and criticised would justify the opinion.

With the production of such instruments the firm of J. & C. Fischer necessarily will find a concurrent demand for the same. They will literally sell themselves, and their display at the World's Columbian Exposition will increase this demand more rapidly than the natural channels of trade could have stimulated it.

Classifications.

Philosophical Instruments.

PROTEST 18,459—B 8157.

PHILADELPHIA Musical Academy against the action of the collector of customs at Philadelphia as to the rate and amount of duties properly collectable on certain philosophical instruments imported per Spree, November 9, 1892.

The merchandise in this case consists of certain instruments for the demonstration of the properties of sound, assessed for duty at 45 per cent. and 35 per cent. ad valorem respectively, under paragraphs 215 and 230 N. T., but claimed to be entitled to free entry under paragraph 677 N. T.

Paragraph 677 is in part as follows:

"Philosophical and scientific apparatus, instruments and preparations, specially imported in good faith for the use of any society or institution incorporated or established for religious, philosophical, educational, scientific or literary purposes and not intended for sale."

The local appraiser reports that the articles subject of protest, with the exception of the violin are philosophical instruments.

It may be admitted that said Musical Academy is "established" within the lexicographical writing of the word, and within the construction placed upon it by the courts—Smith v. Forrest, 40 N. H. 230, Ketcham v. the City of Buffalo, 14 N. Y. 356; 11 Gray (Mass) 3, but with these admissions, we are confronted by the real question: What is the purpose of the establishment of said institution? To bring it within the privilege of said paragraph it must have been established for "educational or scientific purposes." That the effect of the construction receipt by pupils in said academy is educational or scientific, or both, may be admitted, but the purposes of the proprietor of the institution in establishing it must be ascertained; for it has a proprietor.

In a circular of said academy for 1892-3, found in the record, Richard Zwecker is represented as its "proprietor and director." This circular also shows that the academy is a business institution, conducted on strict business principles for the purpose of pecuniary reward. It remains to be determined whether the desire for gain is not in fact the primary purpose, and that of education or of the promotion of the cause of science the secondary object of appellant's action in imposing the articles in controversy here.

Appellant declares in his protest that the academy of which he is proprietor is an institution established for educational and scientific purposes. Might not a merchant engaged in the importation and sale of philosophical instruments for profit, with equal propriety, say that his shop, warehouse was established for educational and scientific purposes? It may be urged that it was essential to appellant's desire for gain through the giving of instruction in music, that his academy should be an educational institution, and hence that it was necessarily established for educational purposes; but an important circumstance is the fact that the Philadelphia Musical Academy and appellant, Richard Zwecker, are one and the same. Appellant Zwecker publishes himself as "proprietor" of said academy; the academy is hence strictly a private institution, conducted in the sole interest, pecuniarily, of appellant, and presumably the chief end and aim of appellant in the establishment and conduct of the academy is pecuniary advantage or profit.

Under ordinary circumstances private individuals who should import such articles as are here the subject of controversy would be required to pay duty upon them according to the rates imposed in the tariff upon the materials of which they are composed, notwithstanding such private persons might not design to sell them, but might desire to employ them in scientific pursuits.

Has appellant removed himself from the category of the ordinary private individual by calling himself an "institu-

tion for educational and scientific purposes?" We incline to the opinion that he has not. He has not even caused himself to be incorporated. He is not the artificial person known to the law as a corporation; he is a natural person who may, therefore, do any act not forbidden by the law, but may not claim any rights beyond those to which a natural person is entitled.

We are led by this course of reasoning to the conclusion that appellant has not brought himself within the purview of the statute whose benefits he seeks, because this academy is a private institution, established primarily for pecuniary profit, and only secondarily for educational or scientific purposes.

The protest is overruled and the collector's decision is affirmed.—Reported by American Statistical Protective Bureau

"Crown" Pianos.

All nature hath her songs of praise,
'Tis said the stars together sing;
Angelic hosts their voices raise,
While harps make heaven's arches ring.

There seems within our souls to be
An instrument of wondrous kind,
Whose strings vibrate in sympathy
With tones musicians love to find.

No instrument can stir and thrill
This inner harp, this gift divine,
Like Bent's Piano: it can fill
The souls that worship at its shrine.

Combined in "Crown" is all the skill
Of modern artisans of fame;
A long felt want 'twas made to fill,
Perfection was its maker's aim.

A Valuable Instrument.

ON his recent trip through the West and South Mr. M. H. Andrews, of this city, made a most fortunate find, and is now one of the happiest musicians in the country. While looking around the music stores of Boston Mr. Andrews stumbled onto a violin that made him jump with delight, and he was not satisfied until he had it in his own possession, to have and to hold, &c.

The instrument was made about 75 years ago by J. B. Villaume, of France, the most noted violin maker of modern times. It is an exact copy of the celebrated Paganini violin of Genoa, and its tone is magnificent. For over 40 years it was played in Bilse's Berlin orchestra and was brought to this country about 15 years ago by Bilse's brother. For many years it was the most noted violin in Europe, and was much sought after by famous first violinists.

When the instrument was brought to this country it needed repairs and its owner traded it with L. O. Grover, the Boston maker, in whose hands it has remained until its purchase by Mr. Andrews. It is in all probability one of the best toned instruments in existence and its value must be reckoned with three ciphers. Mr. Andrews is extremely fortunate to have such a famous violin in his possession, and it is to be hoped that Bangor music lovers may some time listen to its strains in the hands of their favorite artist.—Bangor, Me., "Commercial."

—The Lowell-Spofford Manufacturing Company, of Lowell, Mass. are sending to the trade a circular showing cut of their number 33 upholstered stool. The appearance of this stool is handsome, and it should be a good seller.

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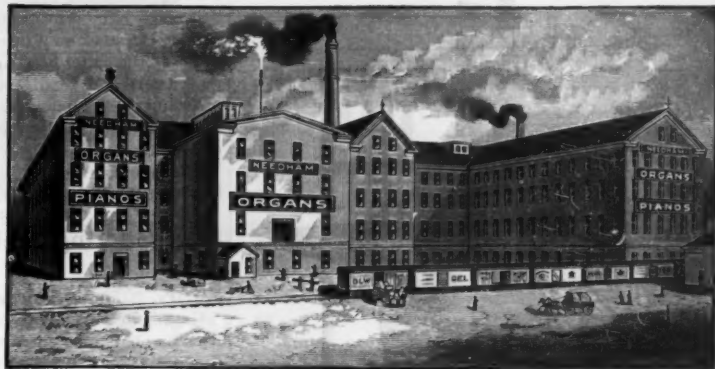
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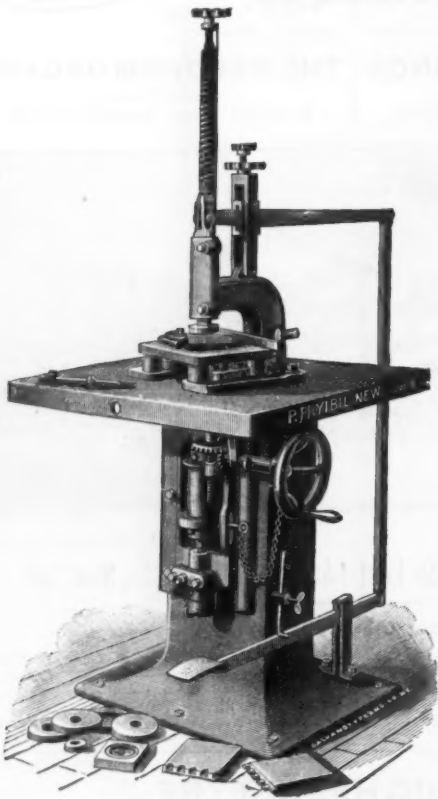
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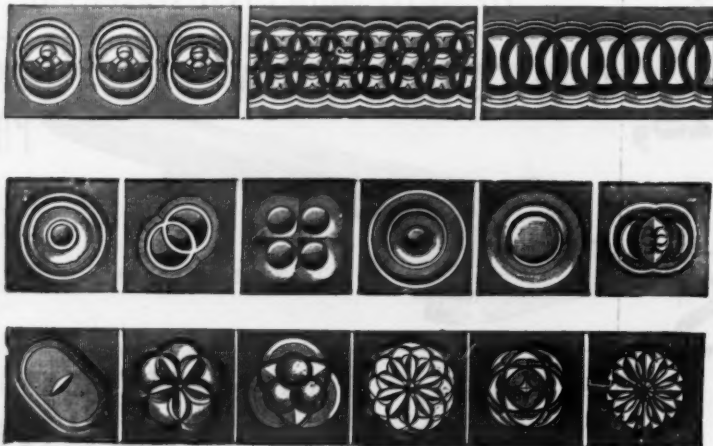
H. BEHRENDT,
Importer, Manufacturer and Exporter,
160 Friedrich Str., BERLIN W., GERMANY.

Another Pryibil Machine.

WE herewith present an illustration of a new combined corner block, rosette, dovetailing and edge molding machine, which will turn out from 25 to 30 perfect corner blocks per minute, and will use cutters up to $4\frac{3}{4}$ inches in diameter. The blocks may be 6 inches square or over. Adjustable gauges are provided for holding the blocks in the centre, or for guiding long strips that are to



have rosettes cut at intervals similar to those shown in the cuts of work done on this machine. The best way to make detached rosettes is to cut them almost through long strips and then pass the strips through a planer in order to remove the



part left standing by the rosette cutter. The machine, however, is provided with an attachment for making the rosette complete in one operation.

To obtain best results kiln dried stock should be used. Waste pieces of all kinds can be collected and put in the

steam box or near the boiler, thoroughly dried, passed through the planer, sawed up and turned into sets of corner blocks, thus utilizing what would otherwise be of no value. The cost of such work is thus reduced to a minimum. The machine will cut pine, yellow pine, birch, black walnut, oak, ash, maple, sycamore, soft California redwood, and in fact all kinds of woods used in house trimmings. The variety of work it will turn out is almost unlimited, and one set of cutters can be used for quite a number of different designs.

When the machine is to be used for molding it is furnished with an extension for the spindle, collars for the extension and reducing rings for the hole in the table. It is not necessary to remove the upper works, but simply slide them back out of the way.

For dovetailing the machine is furnished with an improved dovetailing attachment. To use the same it is only necessary to lay it loose on the table of the machine. After placing the stock on it bring the form in contact with the collar on the cutter head and guide it around. It will produce a perfect dovetail, and in the hands of an ordinary mechanic will rapidly execute some of the finest work, making a complete dovetail and finishing both parts of the one joint in one operation.

The manufacturer of the machine is P. Pryibil, 556 to 568 West Forty-first street, New York city.

A Stirring Behning Testimonial.

OFFICE OF G. W. WARREN,
EVANSVILLE, Ind., May 25, 1893.

Messrs. Behning & Sons, New York City:

GENTLEMEN—You may be surprised to receive this letter from me, but upon entering the store this morning my eye dropped upon a Behning piano, Style 11 C, just from your factory, and upon touching it I was utterly surprised to find such a magnificent tone, and especially in the break of the scale between the bass rank and treble, where it almost invariably sags. There we divide honors; "we take our quality, and you assume your distinct quality of tone." But in this piano, close the lid and it is a critical ear that can detect the division of the scale.

I have analyzed this piano very closely, and the more I test it the more I am astonished. Of course I am not struck on upright pianos at all, for the reason first: that the action has of course to be complicated; second: that a perpendicular string has no vibrating resistance, and thirdly: it is impossible to get a proportionate length of string in the bass system, and at the same time volume of tone without a heavy tub like quality; but as a great majority of those who have pianos do not demand so critical a quality the end justifies the means. But this Style 11 C just received, is remarkably satisfactory.

There is one thing evident in this piano, and that is, it

strung this piano, No. 27,276, is the right man in the right place. Keep him! Again congratulating you, I am, truly,
G. W. WARREN.

Now, as I am not in the business, this letter is not bought, but this piano is so excellent, I would say, keep this perfection of work up and you will not regret it.

Import Report of Musical Instruments, Etc.

		MAY 23, 1893.	
Articles.	Cases.	From.	To.
Musical instruments...	4	Rohlig & Co.	M. D. T. Co.
" " " "	1	Uhlmann & Co.	G. W. Sheldon & Co.
" " " "	5	Julius Rudert.	Hermann Sonntag.
String " " "	5	John Schroeder.	G. W. Sheldon & Co.
Music " " "	1	" "	" "
Piano " " "	1	" "	" "
Music " " "	1	N. Luchting & Co.	Rice Mus. String Co.
" " " "	1	Julius Rudert.	G. W. Sheldon & Co.
Zither " " "	1	" "	" "
Strings " " "	1	" "	" "
Harmonicas " " "	23	Rohlig & Co.	Alb. E. Benary.
" " " "	30	Uhlmann & Co.	R. F. Downing & Co.
" " " "	3	Gerhardt & Hey.	Strauss, Sachs & Co.
" " " "	14	P. Lehra.	J. T. Shallow & Co.
Accordions " " "	11	F. H. Bachmann.	Ad. Strauss & Co.
" " " "	6	Eng. Rudenberg.	A. E. Benary.
" " " "	18	Julius Rudert.	C. Rasenberger.
Violins " " "	1	Rohlig & Co.	M. D. T. Co.
Street organ, pkg.	9	D. A. Temple & Co.	R. F. Downing & Co.
Fine steel wire " "	1	N. Luchting & Co.	J. C. Metzger & Co.
Felt " " frames	50	Morison, Pollexfen & Blair.	J. H. Foote.
" " " "	50	Morison, Pollexfen & Blair.	J. R. Krug & Co.
" " " "	30	Morison, Pollexfen & Blair.	E. S. Atwood.
" " " "	100	Morison, Pollexfen & Blair.	" "
" " " "	35	Morison, Pollexfen & Blair.	" "
" " " crates	10	J. E. Holt & Cracken.	Order.

BOSTON.

Harmonicas " " "	2	H. E. Barnes.
Music ware " " "	1	Thompson & Odell.
Music, printed " " "	1	A. P. Schmidt & Co.

PATENTS RECENTLY GRANTED.

No. 497,426..Piano Keyboard.....	John J. Decker, William F. Decker, of New York; Emil K. Winkler, West Orange, N. J.; Peter Friess and Andrew Werner, New York, assignors to said William F. Decker.
497,323..Music Sheet for Mechanical Musical Instruments.....	Rudolph M. Hunter, Philadelphia, Pa.
498,113..Guitar.....	Christian F. Hartmann, Bethlehem, Pa.
498,009..Music Leaf Turner.....	James Hird, Bristol, England.
497,980..Musical Instrument.....	John F. C. Abelspeis, Glasgow, Scotland.
497,973..Finger Board for Musical Instruments.....	Theodore Wolfram, Columbus, Ohio.
498,008..Musical Ring.....	Lewis D. Gerwig, Pottstown, Pa.
498,087..Means for Operating Pressure Box Belows of Organs.	William Schwartz, Brooklyn, N. Y.
498,845..Device for Stretching Banjo Heads.....	Arthur J. Wilmshurst, London, England.
498,361..Banjo.....	Harry E. Oakes, Boston, Mass. (Assigned to George S. Locke, same place.)
498,302..Pneumatic Organ Action.....	John V. Pilcher, Louisville, Ky.
498,523..Piano Action.....	August F. S. Ostberg and Hans G. Ostberg, Boston, Mass.
498,561..Zither Attachment....	Theodore Meinhold, Klingenthal, Germany.
498,573..Automatic Cut-off for Musical Instruments.....	Constantin Rigger, Louisville, Ky.

—The so-called "Emperor" Strad. belonged to Mr. Gillot, the pen maker, and at his sale in 1872 it fetched by auction £250. It is now said to be valued at £2,000. In the early part of the century John Betts, the well-known dealer and maker, sold a Strad. for £100, and it is now worth at least fifteen times that amount. According to a communication from Messrs. Hill in "The Musical News" it would seem that a king of Prussia, whose income was diminished by the Napoleonic wars, sent a violoncello (which by the way has now wholly disappeared) to London, and was unable to get rid of it at the very modest price of £200. There is just now a run on Strads. from America, and several eminent violinists find it fashionable to use a Strad., among them being such performers as Dr. Joachim, Lady Hallé, Mr. Sarasate, Messrs. Wilhelmj, Carrodus, Straus, Ries, Sauret and Becker and Miss Wietrowetz.

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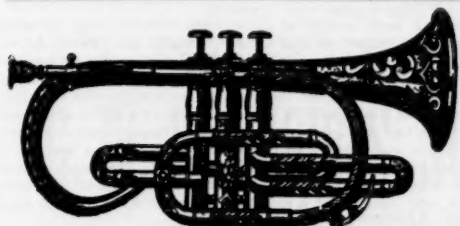
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Musical Merchandise Department, Wholesale and Retail, complete in all its appointments. Every thing is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.

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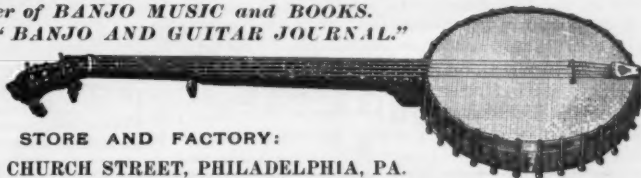
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THE FUTURE OF THE REED ORGAN IN LARGE CITIES.

MOST dealers in organs will say that the trade for those instruments in a large city is so small that it does not pay to push it. The dealer looks upon the reed organ as the sole property of the country. Its place is in small towns, among people of limited means, that cannot afford to buy pianos, and in the country where the honest farmer has more of everything else than money. The populace of large centres of civilization have more wealth, and therefore want superior instruments—namely, pianos. Therefore the reed organ belongs to the country.

These are the deductions drawn from the experience of the dealer, and the condition of the organ trade warrants him in so concluding. The theory expressed that the rich want pianos because of their greater value as musical effect producers, while the poor take organs from necessity—not having sufficient means to warrant them in buying the piano, is not correct. The piano has come into more general use in large centres of trade than the organ, from the apparent neglect of the organ manufacturers. The advancement in general attractiveness has not kept pace with that of the piano, consequently, the organ has been outstripped in the race for supremacy. That the piano has the lead in large cities no one can deny; that it will maintain it is equally apparent to the most casual observers; but a great trade in organs can be stimulated in large cities. This is how to do it: Make a high grade instrument, encase it artistically, so that it would grace any drawing room, and with proper trade representation a clientèle will be found in large cities. The man of wealth can easily be persuaded to add an organ to his drawing room; but it must be as finely built and as artistically encased as the piano. Now, most organ manufacturers have come to the conclusion that their business must be country, and have so shaped their styles that they readily sell to the tiller of the soil. Let them now reflect and they will see that we are right. There is a future for high grade organs, artistically encased, in the large cities. Who will take advantage of the situation?

One Good Word for the Fair.

THE KELLER BROTHERS & BLIGHT Company write THE MUSICAL COURIER that they are receiving marked attention at the Fair grounds; that their little studio 6½ octave piano is creating quite a sensation, especially from visitors from the far West. The wonderful power of this instrument and its weight (it being only 350 pounds boxed) are having their effect with those having long freight bills to pay. For practice, especially with new beginners, they say this little piano is all that can be desired, and that for such purposes it is practically as good as the best. The firm tells us that notwithstanding the large expense incurred in opening and running their booth the results so far have fully demonstrated their wisdom in entering for exhibition and competition, and that it is a paying advertisement, if nothing further comes of their showing.

The firm have been working overtime at their factory all during the month of April and May and will continue to do so through June. This is something remarkable, as it is

well known that some of our larger manufactories have been running short hours. They say that they have better facilities to make a piano at a much less price than other concerns turning out the same grade instrument, because their incidental expenses are much lighter than any manufacturer in a large city; and their entire freedom from labor trouble and their ability to command and instruct skilled house labor make it evident that they are fast getting to the front with their output. They have never yet been able to catch up with the demand for their goods, and they say they can turn out more pianos to the square inch of floor space than any maker in the country.

The Vose Invitation.

CHICAGO, ILL., May 23, 1893.

WE herewith extend you a cordial invitation to make our Exposition warerooms, No. 321 Wabash avenue (opposite the Auditorium), your headquarters while in Chicago, for the reception of mail, for correspondence, or for any business that requires office facilities. We earnestly desire that this invitation shall be understood to be heartfelt, and to apply to all members of the trade, regardless of mere business connection with us.

Our Mr. Furbush will spend the greater part of the summer at the Chicago Exposition warerooms, and will be pleased at all times to see his old friends, and make new ones.

Sincerely, VOSE & SONS PIANO COMPANY.

To Bring About a Settlement.

J. P. SIMMONS, assignee of D. P. Faulds, filed suit yesterday morning against the latter's creditors, asking that they be enjoined from proceeding against him. Plaintiff prays the advice of the court in reference to a final disposition of the goods in his possession as assignee. The property consists of several pianos and a large amount of sheet music. Smith & Nixon, one of the creditors, assert a lien on the goods.

Some of the creditors have signified their willingness to take music in settlement of their respective claims. Others have not done so. Plaintiff states, however, that he has made every effort since accepting the trust to dispose of the property. The creditors are too numerous to be brought into court, and plaintiff asks that the Louisville Press Company, one of the principal creditors, be nominated to represent the unsecured creditors. D. P. Faulds assigned on October 3, 1892.—Louisville "Courier-Journal," May 20.

Muller & Abels,

LATE of the Roosevelt Organ Works, are constructing a two manual pipe organ for the St. Mark's Lutheran Church, on Sixth street.

The organ will contain 27 speaking stops. It will be finished in light mahogany.

This organ is constructed with Müller & Abels' new system of action, and will be ready for inspection in about four weeks.

Their place of business is at the corner of Twenty-first street and Second avenue.

—Neppert Brothers, of 12 East Fifteenth street, piano stool manufacturers, have secured the New York agency for the C. A. Cook & Co.'s taborets, formerly controlled in this section by Hugo Kraemer.

—Mr. C. A. Droop, son of Edward P. Droop, of Washington, D. C., has returned home to engage in business with his father after having completed a four years' course in the Steinway factory here, going through every department.

The Trade.

—Mr. J. F. Barrows, of Saginaw, Mich., has been in the city. Mr. Barrows is the Steck agent at that point and has done well with them.

—Mr. Rudolf Dolge and Karl Fink left for Chicago last week. Mr. Dolge will make an extended trip through the Northwest before returning.

—We know of an excellent position for a good tuner in a large Western city. One who can come well recommended and who is willing to work should address this office.

—Mr. Adolf Schiedmayer, Mr. Max Schiedmayer, of Berlin, and Mr. Wilhelm Beisbarth, of Stuttgart, were guests of Mr. Alfred Dolge, at Dolgeville, recently.

—Mr. W. P. Van Winkle, the manager of the Bradbury Washington, D. C., branch, supplied the apartments of the Infanta with two upright pianos during her stay at the Arlington.

—The "Morning Advertiser" has offered three prizes for the first, second and third most popular music teacher.

Among the prizes are a piano and a Gemünder solo violin, guitar or mandolin, manufactured by Aug. Gemünder & Sons, of 13 East Sixteenth street.

—Among some interesting memoranda recently come across at Broadwood's is the following announcement in the "Public Advertiser," dated Monday, June 26, 1776: "To be sold by private contract a very fine toned, double keyed harpsichord, with a pedal, the maker, Shudd. In this instrument there are six keys in the bass more than common, and it is finished in the most elegant manner in a japanned case; only two such have ever been made in England, one of which is that above mentioned, and the other was sent to the Empress of Russia as a present from his Prussian Majesty. The harpsichord to be seen by inquiring of Messrs. Davis & Elliott, No. 97 New Bond street, who have to let a new built house fit for a genteel small family.—London "Musical News."

WE DO NOT TRAVEL MUCH

And would prefer to have you write us for prices on



Thoroughly Kiln-dried **CHESTNUT**, Shipped on short notice.

Also ASH, QUARTERED OAK, WALNUT, COTTONWOOD, MAPLE and POPLAR.

BURDEN & COUCH, Cleveland, Ohio.



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"CROWN" PIANOS AND ORGANS,

Made by and Sold to the Trade only by

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DEALERS WANTED IN ALL TERRITORY NOT NOW TAKEN.

CATALOGUE FREE! ASK FOR IT AT ONCE!



323 TO 333 SO. CANAL STREET.



TRUE, BUT NOT STRANGE! that my business is increasing and from time to time I need piano and organ workmen. If you want position, send your address, on postal, & I'll what you can do, salary wanted and give references.
GEO. P. BENT, 323 to 333 Canal St., Chicago, Ill., (Octob. 1879).

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NEW YORK.

G. W. SEAVERNS, SON & CO.,

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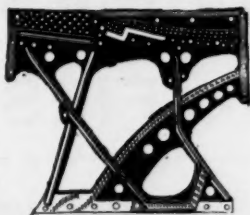
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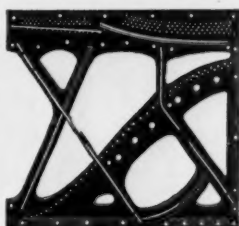
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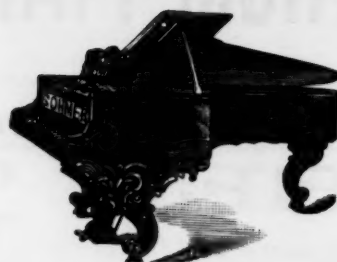
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